

Delacroix. Self-portrait, c. 1840

The Absolute Bourgeois

Artists and Politics in France, 1848-51

T. J. Clark

When does art become political, and how can it become politically effective? How does an artist use a political opportunity? Mr Clark concentrates on the painting and politics of Daumier, Millet and Delacroix, and the writings of Baudelaire, to show the concrete links between French art and politics in this turbulent period of revolution and counter-revolution.

109 illustrations, including 10 colour plates 9½ x 6½ in £4.50



Chinese court lady wearing European clothes, 18th century

The Meeting of Eastern and Western Art

From the Sixteenth Century to the Present Day

Michael Sullivan

The impact of European religious art on sixteenth-century Japan, the influence of the Japanese print on the Impressionists - both are part of a fascinating dialogue which has reached a dramatic climax in our own time with the almost simultaneous appearance in East and West of Abstract Expressionism.

155 illustrations, including 16 colour plates 10 x 7½ in £6.00

Television Graphics

Ron Hurrell

The first in a series of detailed manuals, written by practising designer-teachers. 'The Thames and Hudson Manuals', edited by W. S. Taylor, are fully illustrated, with a bibliography, glossary and index. Other titles in preparation include Walter Chamberlain on Etching and Engraving and Robert W. Gill on Rendering with Pen and Ink (£4.50, paper £2.00).

Each fully illustrated in colour and black and white 9½ x 6½ in Cloth £3.00, paper £1.50, unless otherwise stated

The New Mystics

Aubrey Menen

From all over the world people have made their way to India to listen to the doctrines of the new mystics. Charlatanism and spectacular achievement alike are recorded in Aubrey Menen's inimitable appraisal, which looks at the historical background, the underlying ideas, the new teachings - and the new teachers, from Mother Theresa to the celebrated 'Maharishi'.

32 illustrations 9 x 6 in £3.25



Harold Acton

Tuscan Villas

Harold Acton

Photographs by Alexander Zieleske

The great villas in and around Florence have been the residences of extraordinary people, from the Medici to the Anglo-American expatriates and eccentrics of modern times. Harold Acton's account of these architectural glories, their gardens, their history and their inhabitants, is characteristically beguiling, and is accompanied by a splendid series of photographs.

170 illustrations, including 40 colour plates 12 x 9½ in £8.50

The Palaces of Leningrad

Introduction by John Russell
Photographs by Victor Kennett
Historical notes by Audrey Kennett

Western sophistication mingled with the magic of the Russian soul, breathtaking splendour and superb attention to detail - these are some of the characteristics of the great palaces in and around Leningrad. A magnificent collection of illustrations, including interiors never before photographed, is combined with fascinating historical commentaries.

200 illustrations, including 36 colour plates 12 x 9½ in £8.50

Charles Edward Stuart

The Life and Times of Bonnie Prince Charlie

David Dalches

The life, the character and the legend of one of the great romantic figures of the Western world. Professor David Dalches has produced a distinguished work of history, based largely on contemporary documents, which will serve as the standard work on the period, and its significance in Scottish history, for many years to come.

9½ x 6½ in £1.00

Looking ahead with

Cities in the Sand

Aubrey Menen

The ruins of Leptis Magna, Tingad, Palmyra and Petra are fascinating survivals of the ancient world and of those merchants and sailors of the Mediterranean, the Phoenicians, who were absorbed into the Roman Empire. Aubrey Menen provides a perceptive and highly entertaining reconstruction of these people and their cities, as well as a picture of Rome itself in the period of its decadence.

184 illustrations, including 20 colour plates 10 x 7½ in £4.50

In Italy

Roloff Beny

Visiting Italy has always been an overwhelming experience for the traveller. Roloff Beny translates this sensation into a brilliant and original tableau, in which past and present meet and the quintessential qualities of that uniquely colourful country are captured in photograph after photograph of penetrating insight.

163 illustrations, 95 in colour 12½ x 10½ in £12.00

The Expressionists

Wolf-Dieter Dube

With their simplified forms, their new rhythms and intense colour, the German Expressionists made a decisive and immensely rich contribution to twentieth-century art. The 'Brücke' group and their associates, the 'Blaue Reiter' artists in Munich, Beckmann and Barlach in Berlin, Kokoschka and Schiele in Vienna - all are discussed and illustrated, with extensive quotations from their own writings.

162 illustrations, including 30 colour plates
World of Art Library 8½ x 6 in
Cloth £2.50, paper £1.50

Art Without Boundaries: 1950-1970

Edited by Gerald Woods, Philip Thompson and John Williams

The most exciting, and probably the most fruitful, development in the visual arts since 1950 has been the steady erosion of traditional boundaries in the arts here seen in the work of over seventy artists from many countries, ranging from Godard to André François, Oldenburg to Saul Bass.

333 illustrations, including 15 colour plates
World of Art Library 8½ x 6 in
Cloth £2.50, paper £1.50

Thames and Hudson



17th-century Tantric diagram

The Art of Tantra

Philip Rawson

Tantra and Tantric art have taken the Western world by storm. Their strange complexities and varied attractions are fully explored in a book whose many illustrations superbly express the subtle use of symbolic colour and exacting combination of eroticism and mathematics, magic and metaphysics, in Tantra.

175 illustrations, including 25 colour plates 9½ x 6½ in £4.50

The Surrealists

William Gaunt

The author of the best-selling survey of *The Impressionists* turns his attention to the mysterious, disturbing and often hauntingly beautiful world of *The Surrealists*. More than a hundred magnificent colour plates reveal the exceptional talents attracted by the movement: the work of Dalí, Ernst, Magritte, Miró and many others is illustrated, with full explanatory texts and biographies of the artists.

108 illustrations, including 104 colour plates 12 x 10 in £6.00 until 31 December 1972, then £7.00

The Landscape of Man

Geoffrey and Susan Jellicoe

The first comprehensive critical survey of the evolution of landscape design from earliest times to the present day. Ranging world-wide and making full and often dramatic use of hundreds of illustrations, this book has been designed both for professional architects and town planners and for the layman: a unique guide to the past, it is also a fascinating source of ideas for the making of the environment of the future.

750 illustrations and plans 11½ x 10½ in £6.50

Archaeological Atlas of the World

David and Ruth Whitehouse

An indispensable reference work for all who are interested in early history, this atlas contains over 100 annotated maps, arranged on a chronological and regional basis, and accurately pinpointing nearly 5000 archaeological sites. The maps vividly emphasise the astonishing diffusion of culture of early man, providing at a glance an overall view which can only be laboriously built up from other sources.

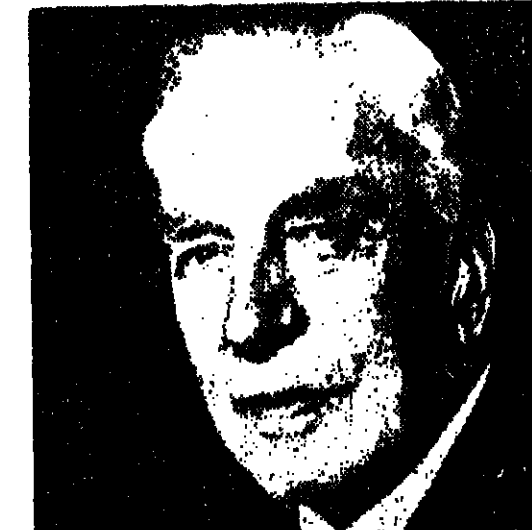
101 maps in two colours with identifying symbols and superimposed grids 9½ x 6½ in £4.50

Great Zimbabwe

Peter Garlake

Are the Zimbabwe Ruins the work of a great indigenous African civilization? Peter Garlake examines the evidence in the light of discoveries he himself has helped to make. Also new in Sir Mortimer Wheeler's 'New Aspects of Antiquity' series is Leslie Alcock's 'By South Cadbury is that Camelot...?': Excavations at Cadbury Castle, 1966-70.

Each fully illustrated in colour and black and white 10 x 7½ in £4.75



Arnold Toynbee

East Asia: Half the World

Edited by Arnold Toynbee

Growing consciousness of the towering presence of China and Japan has gone hand in hand with ignorance about their civilization. A distinguished team of contributors combine chapters on foreign relations, philosophy, religion, science and literature with broad historical surveys to give an unrivalled picture of *East Asia: Half the World*.

600 illustrations, including 200 colour plates 11½ x 8½ in £8.50

A Study of History

Arnold Toynbee

No other historical writer this century has shown such breadth of vision, or created such controversy, as Arnold Toynbee in his massive *Study of History*. This superb, updated one-volume synthesis of the complete work has been given an entirely new dimension by the illustrations, making it perhaps the most important historical illustrated book ever published for an international audience. Published in conjunction with Oxford University Press. Trade orders to OUP. Foreign rights enquiries to Thames and Hudson.

503 illustrations, including 90 colour plates 11½ x 9 in £8.50



Vera and Igor Stravinsky

Stravinsky

Vera Stravinsky and Robert Craft

The second volume in the series of 'Documentary Studies of the Great Composers', modelled on the enthusiastically received Beethoven by H. C. Robbins Landon. These comprehensive studies bring together exceptional collections of source material, much of it never before published. Other titles in preparation include Tchaikovsky by Gerald Abraham and Verdi by William Weaver.

Each with 250 illustrations, including 100 colour plates 12½ x 9½ in £8.50

Peasant Revolts in China: 1840-1969

Jean Chesneau

The first volume in the 'Library of World History', edited by Professor Geoffrey Barraclough. Original but authoritative, this fully illustrated series, uniform with the 'Library of European Civilization', is devoted to the culture and civilization of non-European countries. Other titles in preparation include Richard W. Vann Alstyne's *The USA and East Asia* and Frederick D. Pike's *The Quest for Social Stability in Spanish America: 1900-1945*.

Each fully illustrated in colour and black and white 8½ x 6 in Cloth £2.25, paper £1.25

A History of Seafaring

Based on Underwater Archaeology

Edited by George F. Bass

Ambitious in scope and unique in content, this history of seafaring from its earliest beginnings to the advent of steam power has been made possible by the remarkable advances in underwater archaeology since 1950. The extraordinary story is told by 14 marine archaeologists, aided by a splendid panorama of illustrations - salvaged treasure, divers in action, wrecks, charts and maps.

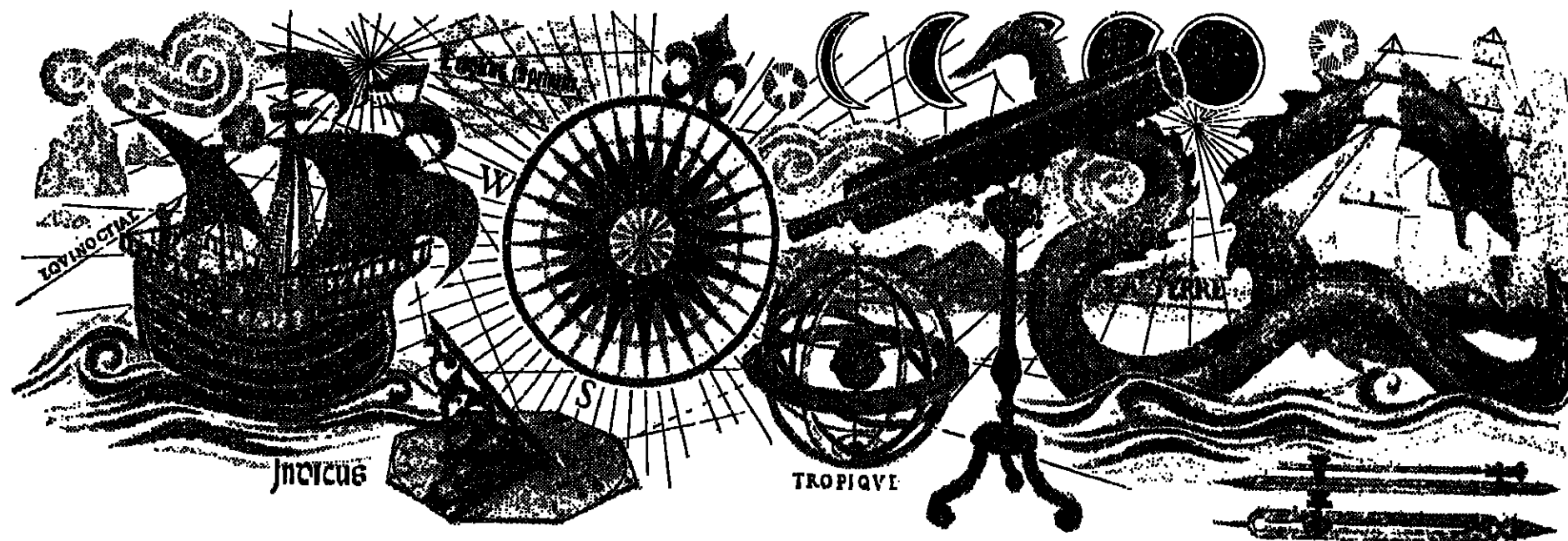
506 illustrations, including 150 colour plates 11 x 8½ in £6.00

Dating Icons

David and Tamara Tallot Rice

A mine of information for both art historians and collectors, this pioneering study discusses Byzantine, Macedonian, Serbian, Bulgarian, Greek, Cypriot and Russian icons. The detailed catalogue of 155 precisely dated icons provides an invaluable yardstick for the stylistic and regional categorization of the many icons about which little is known.

200 illustrations, including 16 colour plates 9½ x 6½ in £4.50



The new edition of the world's best atlas is a lot older than you think



here on earth is it? The last time you looked something up in an atlas, did you question its accuracy? Did you stop to think how the measurements of the Earth were arrived at—considering that to begin with people thought the world was flat?



Did you give a thought to the intrepid explorers, to the scientists and cartographers who transposed their findings onto maps?

Imagine, as a layman, starting at the beginning with no maps, no charts, and only the stars to guide you. Then where on earth would it be? Where on earth would you be? It's a shattering thought, and one which puts the modern atlas into proper perspective.

And, just in case you're still taking this extraordinary development from primitive direction pointers for granted, here's a brief history of why you know where you are right now.

Circles drawn in the sand or snow apart, the first known map was a Babylonian tablet and dates from about 2500 BC.

The Earth's measurements, however, weren't

taken until 135 BC when Posidonius, basing his measures on the Greek Stades, arrived at the figures 44,640 km circumference and 7,011 km radius.

But Ptolemy, in AD 140, took Posidonius's figure, and although his maps remained more or less gospel until the 16th century, he never did measure the Earth himself.

And for 1430 years, because Ptolemy remained more or less text book, only the Mediterranean world was represented on maps with any accuracy.

Come the Renaissance, cartography emerged from the Dark Ages. Ptolemy's *Geographia* was rediscovered and translated into Latin. Printing and engraving were invented. Hence maps—previously hand-painted collector items—came into mass circulation and became available to explorers and adventurers of the 15th century.

So the great voyages of discovery began. Vasco da Gama

opened up the sea route to India, and Christopher Columbus discovered San Salvador.

In 1570 Mercator pieced this wealth of information together and compiled the first modern world atlas and Blaeu, in 1630, compiled a beautiful atlas which scholars of cartography revere even today.

During the 17th and 18th centuries the Dutch, Germans, and French used increasingly better surveying techniques. Governments woke up to the value of cartography as an aid to trading and warfare, and mapped their own countries.

So, national maps having achieved a fair degree of accuracy, the famous 19th century world atlases were the first logical development. And notable among them was Bartholomew's *Times Atlas of the World*.

In 1922 another great *Times Atlas of the World*, prepared by Bartholomew and Sons, was published and the maps were vastly improved in terms of accuracy by aerial photography and more sophisticated survey methods.

Nor was it superseded until 1955 when Dr John Bartholomew prepared for *The Times* a 'mid-century' edition in 5 volumes.

Geodimeters and tellurometers which measured distance by transference of light and radio waves furthered the accuracy of atlases.

These improvements have culminated in what promises to be the greatest of them all, *The Times Atlas of the World 1972 Comprehensive Edition*.

All the maps have been updated since the 1968 edition. A mammoth task in itself. The sections on the Universe, the Solar System, the Moon and Earth's resources have been revised. The index includes a supplement of 1500 additions and corrections. Hundreds of individuals and institutions have played their part. All of history has contributed.

The price. Only £20. Marco Polo would have found that pretty cheap.

Available from all better bookshops or direct from The Times Publishing Division, Printing House Square, London EC4P 4DE.

The Times Atlas of the World 1972 Comprehensive Edition
The Times Publishing Division
Printing House Square, London EC4P 4DE
Please send..... copies of *The Times Atlas of the World 1972 Comprehensive Edition* £20 per copy plus 50p to cover postage and packing. My cheque/PO for..... is enclosed herewith.

Name.....
Address.....

W H O STARTED the Cold War? Among Russian historians and their sympathizers, the answer has never been any doubt about the answer. Unwaveringly since 1947 they have laid the blame on Harry Truman, abetted by Winston Churchill. But among Western historians there has been much wavering. Their answers have tended to reflect the political and international mood of the moment. Serious history began in the 1950s, under the influence of the events of the first five postwar years: the deposition of Communist regimes in Eastern Europe, the Greek civil war, the blockade of Berlin, the Korean War, the Communist triumph in China. For a decade the blame was consistently laid on Stalin. Then came the revisionists, in the aftermath of Stalin's death and Khrushchev's speech to the Twentieth Party Congress in Moscow: the first significant revision being D. F. Fleming's *The Cold War and Its Origins* in 1961.

Without ever ousting the older orthodoxy altogether, revisionism found substantial ground in the 1960s. But now we have John Wheeler-Bennett and Anthony Nicholls, who are unashamedly counter-revisionists.

Revisionism was a curious phenomenon. If the denunciation of Stalin in the late 1950s by his former disciples proved anything, it proved that he was indeed a monster, just as he was being said. The same view of him had been expressed in 1961 by Nikolai Dzhigalov, in his *Conversations with Stalin*, written before he had himself broken with Communism.

Neither Khrushchev came near to saying exactly the same as Dzhigalov. Stalin has the glory of being the greatest criminal in history. Yet the truths seemed not to confirm Western historians in the orthodox view that the Cold War had its origins in Stalinism. On the contrary, growing numbers of them moved round the view that greater blame should be laid on the leaders of the West. It was as if they felt a moral obligation to encourage the thaw and promote reconciliation with the Soviet Union by admitting that fault was not all on one side but equally, if not more so, on the other. It was a characteristically Western, not to say British, response. But, if there was an element of policy in it, the policy was surely miscalculated. The moment when Russian propagandists were prepared to admit Stalin's responsibility for past wrongs was the moment to agree with them, not to resort to an artificial attitude of decency and fair play.

On the other hand, the portrait of Stalin clearly needed some revision, if not the particular revision that it later underwent. That Stalin behaved abominably cannot be disputed; but that is not the same as the diabolical cunning which has been attributed to him. In many matters his behaviour was characterized rather by ignorance, stupidity, and fear. He was ignorant of Western Europe: he did not even know which three countries formed Benelux. He was ignorant of the Balkans: the significance of the Macedonian problem in the Greek civil war seems to have escaped him entirely. He was ignorant of the United States, to the extent of believing in 1948 that Henry Wallace would be the next president. He was ignorant even of China, as witness his miscalculation of the chances of Mao Tse-tung against Chiang Kai-shek. His sole concern from first to last was the security of the Russian state, which he identified with himself. Many of his reactions were due to fear. He must have known his own order of battle in Europe from 1945 to 1950, and therefore he knew (what only later became apparent to Western military intelligence) that the Red Army could not possibly overrun Western Europe. He reacted aggressively out of fear, and thereby almost provoked the war he feared. This is a very different picture of Stalin from that which prevailed during his lifetime.

It is one of the merits of the revisionist historians that they

Viewpoint: Peter Porter 1102

Poems by M. L. Rosenthal and Shena Mackay 1099, 1120

Fiction by Alexander Solzhenitsyn, Doris Lessing, Penelope Gilliatt, Philippe Sollers 1086-1088

The Longford Report on Pornography 1083

Fiction and revolution in Mexico 1093

Keynes: the modest meliorist 1095

British emigrants of the early 1800s 1096

The ever-present Montaigne 1100

The adequacy of anti-realism 1101

Annibale Carracci 1103

Expressionism in prose 1109

The Poema de Mio Cid 1111

The First French Republic 1113

Linguistics in Russia 1115

The Indian caste system 1119

Letters on Access to Private Archives, Shelley's Meteorology, World Religions 1105

Cover design by John Ryder, based on drawings on the front of Aubrey Beardsley's vocal score of 'Tristan and Isolde' (c 1893-4)

Chemistry of the Cold War

JOHN WHEELER-BENNETT and ANTHONY NICHOLLS:
The Semblance of Peace
878pp. Macmillan, £12.

turned up the evidence on the basis of which the portrait of Stalin could be reconstructed. Their merit is that in spite of having the evidence, they failed to reconstruct it. What they did instead was to construct alternative villains to take the place of Stalin: Truman, Marshall, Forrestal, Churchill, Bevin, and so on. The result was a decade of sterile controversy between two absurd extremes: those who found all evil in Washington and London, and those who found it all in Moscow. The echoes of that controversy are still to be heard even in the scholarly pages of *The Semblance of Peace*. The authors are in no doubt, for example, that Stalin's foreign policy was a deliberate reversal to Tsarist imperialism, and

it was in recognition of the threat inherent in this policy that, with supreme reluctance, the Western Powers were constrained to accept the Soviet challenge and to make a brave and essential response of free men against aggression.

They explicitly reject the interpretations of the revisionist school: and they set out at very great length the facts they rely on to support their own view, starting as far back as the Nazi-Soviet pact and the outbreak of the Second World War in 1939.

It can be said confidently at the outset that the evidence would fully support the author's conclusions. But the paradoxical fact is that the same evidence, put under a different light, has been used to support the opposite conclusions. There is very little dispute about the actual events. Admittedly, in the rare cases where a Russian version of the same events has been published—for example, on the Tehran, Yalta and Potsdam conferences—there are significant discrepancies, because no agreed minutes were made at the time, apart from the public communiqués. That is a common hazard between

allies, even between those who are not ideologically separated. It would be extremely interesting to have a Russian version of the celebrated division by percentages of the Balkan countries, agreed between Churchill and Stalin in October, 1944, in Moscow. But it must also be admitted that the authors pay scant attention to Russian records, even those that have been published, although they mention them in the bibliography. They write from the familiar texts of Anglo-American orthodoxy. They are satisfied that all the facts are present and correct, and that they admit of only one set of conclusions. History written in this way cannot be challenged within its own conceptual framework. It has its disadvantages, but it also has its hidden advantages, quite apart from the obvious one of being outstandingly well done.

Among the disadvantages of such a study drawn almost exclusively from Anglo-American sources is that it unavoidably reflects the inability of those concerned to understand the subtle inwardness of anything alien to Anglo-American orthodoxy. The great men of the West had little time to apply their minds to any but large-scale immediate problems. They tended to assume that everyone would behave more or less as if they were Anglo-Americans: not that they would invariably do as Churchill and Roosevelt wanted them to do, but that, when they pursued their own contrary interests, what they did would be intelligible in plain Anglo-American terms. That was the point of the endless attempts to establish the same kind of instinctive rapport with Stalin as existed between Churchill and Roosevelt. But Stalin was not a member of the Anglo-American species; nor were de Gaulle, Tito, Chiang Kai-shek and a score of other lesser allies. The two great wartime leaders and their staffs had not the time, except intermittently, to apply their minds to the infinitely complicated problems thrown up in every theatre of the war. They

tended to impose a simple pattern of interpretation on them and to adhere to it unshakably. Their interpretations have persisted ever since, even into the present work.

Failure to understand the mentality of Stalin was the most crucial example. Stalin was the most loyal ally nor a treacherous liar. The orthodox view comes through most clearly in the authors' comment on Churchill's expression of surprise, in December, 1944, that Stalin abstained from any involvement in the Communist rising in Athens. Churchill wrote to Eden:

I am increasingly impressed up to date with the loyalty with which, under much temptation and very heavy pressure, Stalin has kept off Greece in accordance with our agreement, and I believe that we shall gain influence with him and strengthen a moderate policy for the Soviets by showing them how our mind works.

The authors observe that "It was under the influence of this illusion that Mr. Churchill attended the Yalta Conference two months later". Possibly Churchill himself would also have called it an illusion a few years later. But it was not: it was the sober truth. Stalin gave Churchill a free hand in Greece because it did not suit him to do otherwise: his promise was sincere, and he kept it because Greece was not part of his security zone. As the reminiscences of Yugoslav Communists like Djodjic and Djilas later made clear, Stalin was intensely annoyed by Communist attempts to make trouble in Greece, because he knew that the Anglo-Americans would resist them at all costs. "and anyway, we have no navy". When the civil war broke out in Greece, after virtually ignoring it for two years he ordered that it should be "ruled up"; Churchill's instinct in 1944 was in fact right. It was the later diagnosis, under the influence of the Cold War, that was wrong.

The same can be said of the interpretation of many inter-allied problems which *The Semblance of Peace* reflects from the Anglo-American sources. It is recorded that

in the autumn of 1943 the British and the Russians "were in danger of supporting hostile groups among the Yugoslav partisans". The bizarre fact is that at the time in question the British had transferred their support to Tito while the Russians had not yet abandoned support for Mihailovic. At the same time in Greece, the authors say that the Communist-dominated ELAS had little interest in fighting the Germans, whereas "the most effective non-Communist group—known as EDES—was more belligerent towards the Germans". That is what the Anglo-American records told them; but German records have shown conclusively that at the time the leader of EDES had in fact just made a secret truce with the Germans which lasted for some nine months. Things were not what they seemed in the Balkans. Nor were they in China, where according to Stalin Chiang Kai-shek was "the best of the lot and would be the one to undertake the unification of China". The Americans to whom he said that in May, 1945, were astounded, and the authors judge that "Stalin was in process of playing the greatest game of bluff and deception of even his remarkably devious career". More probably he meant exactly what he said: he was simply mistaken.

The Anglo-American vacuum

But if the Anglo-American sources show severe limitations in their perception of other people's motives, they are mercilessly revealing about themselves. The great merit of the authors' thorough and exhaustive examination of wartime and post-war relations from the point of view of the two major Western allies is that it demonstrates beyond doubt how they dug their own communal grave. To say this is not to acquit Stalin of blame for the Cold War. His strategy was essentially defensive, but his tactics were ruthlessly aggressive. Faced with two allies who purported to function as a team and should have done so but did not, he had only to apply on the plane of international politics the well-known doctrine of the German general staff in war, to choose as the *Schwerpunkt* for attack the point of junction between the allies. He found before him not so much a gap or a fissure as a vacuum, which naturally he proceeded to fill. The authors show

that this process began fairly early in the war. It led inexorably to the Cold War, but not in the way conventionally supposed. The fault of the British and American leaders lay not in resisting Stalin's claims, but in competing with each other to invite them. Only on one point do the authors leave a doubt: which of the two did it first? This is a study of Anglo-American relations just as much as it is of East-West relations.

The authors are highly critical of Roosevelt, but they have a high regard for Churchill and even more for Eden and later for Truman. They attribute much blame to Roosevelt's anxiety to establish a personal relationship with Stalin and to exclude Churchill from it. Many embarrassing follies sprang from Roosevelt's ill-considered wooing of Stalin: for example, the two men's half-jocular plan for the mass execution of German officers, or the Morgenthau Plan to break up Germany into agricultural units deprived of industrial capacity—though fortunately neither of these ideas was tried in practice. On the other hand, the British were not free from fault, although they had six months' longer experience of alliance with the Russians. Early in 1942 they decided that their role must be to "attempt a conciliation of the discordant concepts of Washington and Moscow" on the reconstruction of postwar Europe. Essentially this meant persuading the Americans to accept Stalin's claims to the restitution of Soviet territory lost to the German invasion—in other words, the Baltic states and part of Poland as well as of Russia proper. The Americans strongly objected; Eden found a formula to reconcile Russian claims with American susceptibilities; and Stalin yielded for the time being. But he already knew, when the Anglo-Soviet Treaty was signed in May, 1942, on the basis of Eden's draft, that he was faced by two divided allies who both needed him. The authors congratulate Eden on his "diplomatic brilliance" while recognizing that for Stalin it was merely *reniter pour mieux sauter*.

Underlying this episode was the guiding principle adopted by Churchill and Eden: that it was easier for the British than for the Americans to understand Stalin's mind, to get close to him, and to use their superior wisdom, tact and experience to create a bridge between Russian and American policy. The book is full of illustrations of this principle at all stages of the war. But

the corresponding American principle, though it rested on the opposite assumption that it was easier for Americans to understand Stalin's mind and get close to him, was not the obverse of the British principle. Roosevelt and Hopkins (the latter having virtually usurped the advisory and negotiating functions of the Secretary of State) did not intend to use their supposed leverage with Stalin to bring him and the British closer together, but to keep them apart. They even contemplated a Russian-American axis as a counterweight to British imperialism. What is astounding about their conduct is not merely that Roosevelt was in effect imitating Hitler's technique in the summer of 1939, nor merely that he was doing so at the expense of his closest ally in the middle of a desperate war, but that he and Hopkins actually told Churchill and Eden what they were doing and expected them to approve of it.

The earliest example of Roosevelt's method came in May, 1943, when he sent an ex-ambassador to Moscow with a letter proposing a private meeting between the two heads of state, to the exclusion of Churchill. After that the examples came thick and fast, at all levels of diplomacy. British proposals for federations among the East European states were jointly opposed by Moscow and Washington. In October, 1943, the American Secretary of State, Cordell Hull, refused to meet Eden in Cairo as a preliminary to the foreign ministers' conference in Moscow, and pointedly consorted more closely with Molotov once they had arrived there. Since the Americans believed, as the authors put it, that the closer association with the Russian government which they desired "would not be possible if the Russians felt that the United States and Britain always spoke with one voice", they often made a point of unnecessary dispute with the British. At the Tehran Conference in November, 1943, Roosevelt even accepted an invitation to install his party in the Russian Embassy. During the conference he deliberately opposed Churchill on matters to which he knew the latter attached great importance, such as the rehabilitation of France as a great power; and he made clear his view that the British, French and Dutch colonies in the Far East should not be restored to their former masters: "The British and not the Americans, were to be the odd men out at the conference."

It would be an exaggeration to suggest that Roosevelt was invariably guilty of playing into Stalin's hands at the expense of Churchill. He was a skilful and even crafty politician, as witness the way he introduced the formula of "Unconditional Surrender" at a press conference in Casablanca in January, 1943, alleging that it just "popped into his mind", although in fact it was to be found in the typewritten notes from which he spoke. He realized that there were some subjects on which it would be impossible for him to create a Russian-American accord, because the views of Churchill and Stalin were more likely to be in harmony. China was a case which he avoided as long as possible on this ground. There were also cases where it was Churchill rather than Roosevelt who gave "the impression that Anglo-American solidarity was fragile, and that Stalin's own ambitions for Soviet expansion would not meet serious opposition". Thus Churchill sought to enlist Stalin's support for his own strategy of putting operations in Europe first, against the Americans' inclination to give priority to the war in the Far East, to which Russia was not a party. In a number of cases Eden himself was alarmed by Churchill's propensity to make concessions to Stalin in the interests of personal harmony. Stalin found himself the object of a sort of spontaneous auction of cajolery.

At the Yalta Conference, Roosevelt was subject to influences, because Hopkins, his Chief among them was Admiral Leahy, a convinced isolationist, who had written to the Secretary of State in May, 1944, that "the main danger to peace after the war would lie in a conflict between Britain and Russia". Since Leahy equally detested Gaulle, his advice to the President that, contrary to the advice of Churchill and Eden, the new President should accede to the Russian request for American forces should halt west of Prague, allowing the Red Army the credit of liberating Czechoslovakia, was not without effect. The decision to halt before Prague described as "one of the most tragic errors of American military-political strategy during the post-Roosevelt years". Unfortunately it was not even the last, for the authors are equally aware of the continued pressure on Roosevelt to enter the war against Japan, which proved unnecessary and expensive. The abrupt termination of Lend-Lease was another blunder, though of a different kind. Truman later admitted. But from the Potsdam Conference onwards he showed himself clear-headed and sure-footed. At Potsdam he agreed to a private meeting with Churchill alone before the conference began, and when later he met Stalin alone, it was noticeable, say the authors, that "while trying to make a good impression on his guest, he did not seek to imply any common front which the two countries might share to the exclusion of the United States". The contrast with Roosevelt's behaviour a few weeks earlier in the process of disillusionment had been ready hit Roosevelt very hard. Almost his last official act was

London and Moscow, he was taken over for Roosevelt to the White House. During 1944 the authors say, "Roosevelt's policy towards the other world, he had lost faith in it. But it deserves notice that even Truman did not immediately abandon the policy of conciliating Stalin. One of his first acts was to send Hopkins on a final mission to Stalin, to plead for better understanding and cooperation. As the authors say, 'the President [Truman] and Hopkins were at one in their unwillingness to accept the Prime Minister's characteristically, he was content to let the President's mood. At the Yalta Conference, Roosevelt was subject to influences, because Hopkins, his Chief among them was Admiral Leahy, a convinced isolationist, who had written to the Secretary of State in May, 1944, that "the main danger to peace after the war would lie in a conflict between Britain and Russia". Since Leahy equally detested Gaulle, his advice to the President that, contrary to the advice of Churchill and Eden, the new President should accede to the Russian request for American forces should halt west of Prague, allowing the Red Army the credit of liberating Czechoslovakia, was not without effect. The decision to halt before Prague described as "one of the most tragic errors of American military-political strategy during the post-Roosevelt years". Unfortunately it was not even the last, for the authors are equally aware of the continued pressure on Roosevelt to enter the war against Japan, which proved unnecessary and expensive. The abrupt termination of Lend-Lease was another blunder, though of a different kind. Truman later admitted. But from the Potsdam Conference onwards he showed himself clear-headed and sure-footed. At Potsdam he agreed to a private meeting with Churchill alone before the conference began, and when later he met Stalin alone, it was noticeable, say the authors, that "while trying to make a good impression on his guest, he did not seek to imply any common front which the two countries might share to the exclusion of the United States". The contrast with Roosevelt's behaviour a few weeks earlier in the process of disillusionment had been ready hit Roosevelt very hard. Almost his last official act was

London and Moscow, he was taken over for Roosevelt to the White House. During 1944 the authors say, "Roosevelt's policy towards the other world, he had lost faith in it. But it deserves notice that even Truman did not immediately abandon the policy of conciliating Stalin. One of his first acts was to send Hopkins on a final mission to Stalin, to plead for better understanding and cooperation. As the authors say, 'the President [Truman] and Hopkins were at one in their unwillingness to accept the Prime Minister's characteristically, he was content to let the President's mood. At the Yalta Conference, Roosevelt was subject to influences, because Hopkins, his Chief among them was Admiral Leahy, a convinced isolationist, who had written to the Secretary of State in May, 1944, that "the main danger to peace after the war would lie in a conflict between Britain and Russia". Since Leahy equally detested Gaulle, his advice to the President that, contrary to the advice of Churchill and Eden, the new President should accede to the Russian request for American forces should halt west of Prague, allowing the Red Army the credit of liberating Czechoslovakia, was not without effect. The decision to halt before Prague described as "one of the most tragic errors of American military-political strategy during the post-Roosevelt years". Unfortunately it was not even the last, for the authors are equally aware of the continued pressure on Roosevelt to enter the war against Japan, which proved unnecessary and expensive. The abrupt termination of Lend-Lease was another blunder, though of a different kind. Truman later admitted. But from the Potsdam Conference onwards he showed himself clear-headed and sure-footed. At Potsdam he agreed to a private meeting with Churchill alone before the conference began, and when later he met Stalin alone, it was noticeable, say the authors, that "while trying to make a good impression on his guest, he did not seek to imply any common front which the two countries might share to the exclusion of the United States". The contrast with Roosevelt's behaviour a few weeks earlier in the process of disillusionment had been ready hit Roosevelt very hard. Almost his last official act was

London and Moscow, he was taken over for Roosevelt to the White House. During 1944 the authors say, "Roosevelt's policy towards the other world, he had lost faith in it. But it deserves notice that even Truman did not immediately abandon the policy of conciliating Stalin. One of his first acts was to send Hopkins on a final mission to Stalin, to plead for better understanding and cooperation. As the authors say, 'the President [Truman] and Hopkins were at one in their unwillingness to accept the Prime Minister's characteristically, he was content to let the President's mood. At the Yalta Conference, Roosevelt was subject to influences, because Hopkins, his Chief among them was Admiral Leahy, a convinced isolationist, who had written to the Secretary of State in May, 1944, that "the main danger to peace after the war would lie in a conflict between Britain and Russia". Since Leahy equally detested Gaulle, his advice to the President that, contrary to the advice of Churchill and Eden, the new President should accede to the Russian request for American forces should halt west of Prague, allowing the Red Army the credit of liberating Czechoslovakia, was not without effect. The decision to halt before Prague described as "one of the most tragic errors of American military-political strategy during the post-Roosevelt years". Unfortunately it was not even the last, for the authors are equally aware of the continued pressure on Roosevelt to enter the war against Japan, which proved unnecessary and expensive. The abrupt termination of Lend-Lease was another blunder, though of a different kind. Truman later admitted. But from the Potsdam Conference onwards he showed himself clear-headed and sure-footed. At Potsdam he agreed to a private meeting with Churchill alone before the conference began, and when later he met Stalin alone, it was noticeable, say the authors, that "while trying to make a good impression on his guest, he did not seek to imply any common front which the two countries might share to the exclusion of the United States". The contrast with Roosevelt's behaviour a few weeks earlier in the process of disillusionment had been ready hit Roosevelt very hard. Almost his last official act was

and over the choice of a line for the provisional Western frontier of Poland. What was absent was the *luna boulimon* technique of Roosevelt in ganging up with Stalin to prove that he was not ganging up with Churchill. Probably Truman felt even more at ease with the British when Atlee and Bevin replaced Churchill and Eden in the middle of the conference.

Down the icy slope

East-West relations were already on the icy slope which led to the Cold War. The authors deal less extensively with the following phase. Ten post-war years occupy a quarter of the book, whereas the six years of wartime relations occupy half of it (the remaining quarter consisting of very ample documentation). The inference is that the authors find the genesis of the Cold War in events before rather than after 1945. In this they are certainly right. The emergence of Truman and Atlee, Byrnes and Marshall and Bevin, crystallized an antagonism which they did not create. All the chemical elements of the Cold War were present in solution while Roosevelt and Churchill were in control. Their political skill or cunning kept the unstable solution from precipitating for several crucial years, but it also concealed the fact that they were themselves partly responsible for the instability. What changed after 1945 was not the substance of policy but the technique of dealing with Stalin. Before Potsdam he knew that he was confronted by British and American leaders who were deeply divided among themselves and of whom the American was basically anti-British (though personally attached to Churchill), just as Churchill was basically anti-Russian (though personally attached to Stalin). After Potsdam he found that the Anglo-American differences were no longer going to be played out before his eyes, even if they still existed, and the alignment of personalities had entirely changed. But the aims of Western policy had not changed: they had only been sharpened and stiffened. The Cold War was Stalin's reaction.

The conclusion is that it is idle to attempt a definitive answer to the original question: Who started the Cold War? That is not exactly the conclusion to which the authors point. They call for a clear verdict of guilty against Stalin. But their meticulously gathered evidence suggests a more complex etiology. The Cold War probably owed less to deliberate personal decisions than to

abrupt and largely fortuitous changes in the conjunction of circumstances. In the original conjunction, the morbid suspicions and aggressive fears of Stalin, the carelessness and duplicity of Roosevelt, and Churchill's inferiority complex about the decline of British power, were combined with the superlative war-making capacity of all three in forced alliance against Germany and Japan. In 1945 the conjunction changed with dramatic suddenness: within a few months Roosevelt died, Churchill lost office, Germany and Japan surrendered, and Stalin remained as the only constant factor. The naturally supposed that Truman and Atlee (or Bevin) would prove a weaker and less experienced combination than their predecessors. But while his appetite therefore sharply grew, the Anglo-American desire to appease it sharply declined. There occurred what is known in Russian history, in another context, as a "scissors crisis". Stalin's greed seemed insatiable only because Anglo-American policy had so recklessly stimulated it; Anglo-American resistance seemed hostile and obstructive only because it came almost too late. The fate of the world was held between the two sharp edges and perhaps only the nuclear deterrent saved it.

The Semblance of Peace ends on a cautiously optimistic note, with a quotation from Yeats: Civilization is hooped together, brought Under a rule, under the semblance of peace.

By manifold illusion. It is a fair judgment. Manifold illusion enables us to live today in a state of unstable equilibrium, at best, but even an unstable equilibrium is better than no equilibrium at all. It should not be forgotten, however, that manifold illusion was also responsible for the Second World War and for bringing the world again to the brink of catastrophe a few years after it was over. Sir John Wheeler-Bennett has already made distinguished contributions to the study of the earlier illusion, known as appeasement. With his new collaborator, who also has scholarly work on Germany in the 1930s to his credit, he has made an equally distinguished study of the later illusion and its merciful dissipation. It is a fascinating and persuasive work, heightened with much compelling drama—for instance, an eye-witness account of the Nuremberg Trial, written from notes made at the time. Not everyone will agree with all the authors' interpretations, but no one will complain that the presentation of evidence is anything but clear, thorough, and accurate.

The conclusion is that it is idle to attempt a definitive answer to the original question: Who started the Cold War? That is not exactly the conclusion to which the authors point. They call for a clear verdict of guilty against Stalin. But their meticulously gathered evidence suggests a more complex etiology. The Cold War probably owed less to deliberate personal decisions than to

Frankfurt 1972

Stand 9400, Hall 5

Methuen **Eyre Methuen**
Tavistock **Chapman & Hall**
Methuen Children's Books

NEW FROM EYRE METHUEN

THE CASE OF MARY BELL

Gitta Sereny

In 1968 Mary Bell, at the age of eleven, stood accused of murdering two small children, she was found guilty of manslaughter because of 'diminished responsibility', yet no mental hospital could be found willing and able to admit her. By relating her story and the progress of the trial, Gitta Sereny hopes to draw attention to the desperate problems of children who need responsible scientific care.
28th September £2.75

THE TRUTH ABOUT FORT FUSOCKS

The whole truth - so help me!

Richard Akerman

Major General Alonzo B. "Bunny-Bunny" Bradlock (U.S. Army, Retd.) sets out to recount authentically a little known battle of the American Revolution and he makes it plain that there could be no real trouble about it anyone tries to tell up that commemoration—but it becomes even more dangerous than he expected.
£2.50

NEW FROM METHUEN

Debates in Economic History
General Editor: Peter Mathias

CAPITAL FORMATION IN THE INDUSTRIAL REVOLUTION

Edited by François Crouzet

The availability of capital was of crucial importance to the origins of industrialization in eighteenth-century Britain. Yet the many questions concerning capital formation during this period have been largely pursued in articles and other scattered works. Professor Crouzet here assembles some leading contributions to the debate, and reviews its development in an important introduction.
£3.20; University Paperback £1.60

A MEMOIR OF THE PARIS PEACE CONFERENCE 1919

Sir James Headlam-Morley

Edited by Agnes Headlam-Morley, Russell Bryant, Anna Clancilla
This collection, consisting of the diary, notes, memoirs and correspondence of a civil servant and historian who was also a distinguished member of the British delegation in Paris, constitutes a unique source for the history of the peace treaty.
£4.60

A SOCIAL AND ECONOMIC HISTORY OF MEDIEVAL EUROPE

Gerald A. J. Hodgett

Examines the changes and developments that took place in population, prices, rents and wages, and in the patterns of settlement and cultivation from late Roman times until the fifteenth century.
£2.75; University Paperback £1.40

Now available as University Paperbacks

THE CONDUCT OF WAR 1789-1961

J. F. C. Fuller

(also re-issued as a hardback by Eyre Methuen £2.95)

INTELLIGENCE AND CULTURAL ENVIRONMENT

(Methuen's Manuals of Modern Psychology)

Philip E. Vernon

£1.25

A Check-List of Recent Books

GENERAL

Steam Nostalgia

Locomotive and Railway Preservation in Great Britain
SIR GERALD NABARRO MP
94 x 6 1/2 in. 159 plates, fine drawings and maps £6.50

Magicians of the Golden Dawn

ELLIC HOWE
A documentary history of a Magical Order which included among its members W. B. Yeats, MacGregor Mathers, Florence Farr and Aleister Crowley.
Illustrated £4.50

An American Diary

BARBARA LEIGH SMITH BODICHON
Edited by Joseph W. Reed Jr.
A vivid portrait of a lively woman of her times. Includes a timely observation of the American South before the Civil War and includes a fascinating introduction about the English visitor in the United States from Dickens to Trollope.
£2.50

LITERARY CRITICISM

Russian Literature Under Lenin and Stalin 1917-1953

GLEB STRUVE £3.75

Leonardo, Poe, Mallarmé

PAUL VALÉRY
Volume 8 *The Collected Works of Paul Valéry*
Edited by Jackson Mathews
Translated by Malcolm Cowley and James R. Lawler £5.25

SOCIOLOGY

A General Theory of Magic

MARCEL MAUSS
Translated from the French by Robert Brün £2.25

Motherless Families

VICTOR GEORGE and PAUL WILDING
International Library of Sociology £3.50

Six Approaches to the Person

Edited by RALPH RUDDOCK
Six specialists in different fields set out the positions they have reached in giving the person a central place in their own academic work.
£3.50 cloth £1.75 paper

EDUCATION

Objectives and Perspectives in Education

Studies in Educational Theory (1955-1970)
DEN MORRIS £2.50

Further Education in England and Wales

LEONARD M. CANTOR and I. F. ROBERTS
2nd Edition
cloth £4.00 paper £2.00

Philosophical Analysis and Education

Edited and with an Introduction by Reginald Archambault
Now re-published in the new series *International Library of the Philosophy of Education*
cloth £1.80 paper 90p

REISSUES

Negroes in Britain

A Study of Racial Relations in English Society
KENNETH LITTLE
Revised with a new Introduction by Leonard Bloom.
International Library of Sociology and Social Reconstruction £4.50

Psychology of Religious Mysticism

JAMES H. LIEBBA
Edited by C. K. Ogden
International Library of Psychology, Philosophy and Scientific Method £4.00

and of course OUR AUTUMN LEADER

Heath and the Heathmen
Andrew Roth's bestselling biography
£1.00 paper £2.25 cloth



Cures for corruption

THE MOUNTAINS have laboured and the result is not so much a ridiculous mess as wet blanket. Longford's concern that his report should not foster a prurient interest in pornography has been so successful that he has produced 520 pages of almost stupefying dreariness. If the *Longford Report* is the best it is expected to be, it will not only disappoint more readers than most pornography will let on in a lifetime. It is ill-written, diffuse, and unspecific about the nature of the evils it is attacking, and its legal recommendations embody a mindless moralism—of a conservative and class-bound kind—which is not only in itself, but inimical to those measures of legal and penal reform which Lord Longford has been so time promoting.

The report is not so much an analysis of our present confusion about the nature of social and individual disorder as an exhibition of the confusion. It consists very largely of a series of personal statements of views and anxiety about the contemporary world, together with a few generalizations about the causation of sexual deviance. The grounds on which these views are based are not just multifarious, but internally contradictory, as are the committee's sociological and

Pornography: The Longford Report
520pp. Coronet. Paperback, 60p.

MARICE GIRODIAS (Editor): The Obscenity Report
256pp. Olympia Press. Paperback, 50p.

ALAN BURNS (Editor): To Deprave and Corrupt
Technical Reports of the United States Commission on Obscenity and Pornography
192pp. Davis-Poynter. £2.25 (paperback £1.50).

JONATHAN MILLER: Censorship and the Limits of Permissiveness
24pp. Oxford University Press for the British Academy. Paperback, 30p.

psychological allegiances. Most of the committee, for instance, seem to want more psychological research of the kind reported on by the Presidential Commission on Obscenity and Pornography; but David Holbrook and Mary Miles dissent from this, and Mr Holbrook himself, of course, considers contemporary laboratory psychology to be the same sort of schizoid manifestation of our cultural disarray as pornography is. It remains unclear throughout just what the

committee is trying to prohibit with its new obscenity law: the apparent, though probably unintentional, tactic is to swing rapidly from talking about what one can buy in the back rooms of specialized bookshops to talking about what one can buy on Paddington Station, as if the fact that the former revolts Mary Stolt is a good reason for depriving commuters of the latter. And there is a great deal of loose talk about "sexual perversion" as if homosexuality, solitary masturbation, and the rape of juveniles were all on a par and could usefully be discussed under the same heading; Peter Grosvenor takes a fierce line against homosexuality, for instance, but Lord Longford makes a point of recalling his own support for the Wolfenden Report many years ago.

Some of the writers pick usefully large and identifiable targets: Mulcaire Muggers, for example, picks his usual target—the modern world. "The irresponsibility of drivers on motorways, the blind acceptance of the facts of world poverty by the rich nations of the West, and the threatened breakdown of our own social services" are all symptoms of the same sickness as pornography. Any doubts about the sociological reliability of this view are dismissed on the strength of the statements of the apostle Paul "in circumstances very similar to our own". Anyone still restive is informed that "in this

Harrap's Books

Harrap's New Standard French & English Dictionary

Part I French-English - Volumes 1 & 2
by J. E. MANSION
revised & edited by R. P. L. LEDÉST & D. M. LEDÉST
A new edition after 38 years, completely revised, reset and greatly enlarged

Part I: Volume 1 (A-I) 808pp/ISBN 0 245 50972 0
Volume 2 (J-Z) 554pp/ISBN 0 245 50973 9/each 298 x 216 cm
each £8.00 c.net in UK

HANS HASS

To Unplumbed Depths

A unique autobiography richly illustrated in colour and black and white
272pp/88pp illustrations/244 x 171 cm
ISBN 0 245 50946 1/£3.75

DONALD READ

Edwardian England 1901-1915

A new history on an important transition period - from Victorian self-satisfaction to twentieth century self-questioning
320pp/50 illustrations/222 x 141 cm
cased ISBN 0 245 51063 X/£3.50
paper ISBN 0 245 51064 8/£1.60

PAUL TABORI

The Anatomy Of Exile

A sociological and cultural study of the exile's contribution to the society in which he settles
Scholarly and exciting and admirably written Arthur Koestler
432pp/240 x 159 cm/ISBN 0 245 59452 3/£6.00

MICHAEL WALE

Voxpop

Documentary, chronicle and exposé. 'Voxpop' is a series of in-depth interviews essential to an understanding of pop culture and its industry
320pp/222 x 141 cm/cased ISBN 0 245 50904 6/£2.50
paper ISBN 0 245 51083 4/£1.50

Delmas-Harrap French & English Business Dictionary

G. ANDERLA & G. SCHMIDT-ANDERLA
The most comprehensive and up-to-date bilingual business dictionary
800pp/273 x 216 cm/ISBN 0 245 50970 3/£12.00 c.net in UK

A First French Dictionary

COLIN HENSTOCK
Bridges the gap between pictorial wordbooks and adult dictionaries
144pp/235 x 166 cm/ISBN 0 245 59978 9/£1.35 c.net in UK

KENDALL McDONALD

The Wreck Detectives

The stories of Britain's diving detectives and the treasures they found, with wreck location sources and index of wrecks
392pp/222 x 141 cm/78 illustrations
ISBN 0 245 50899 7/£3.50

STANLEY RADCLIFFE

Twenty-Five Years On

The Two Germanies 1970
A summary of the achievements and characteristics of the Federal Republic and the DDR, 25 years after the end of the war
256pp/216 x 138 cm/maps/paper/ISBN 0 245 50548 2/£2.25

WALLACE REYBURN

Bridge Across The Atlantic

The Story of John Rennie
The biography of the Scottish engineer whose major achievement was the construction of London Bridge
160pp/244pp illustrations/240 x 158 cm
ISBN 0 245 50888 0/£2.75

& coming in Spring 1973:

W. S. SCOTT

Saint Joan

A new work by a leading authority - the first English biography of Joan of Arc for over 30 years

CHRISTOPHER EVANS

Cults of Unreason

A perceptive and amusing survey of the pseudo-religions of the 60s - Scientology, UFO's, black boxes, hippies, etc.

Find us in Hall 5 - Stands 9445, 9446 & 9447

particular field the Christian's insights into the nature of reality are the only valid ones". It is a pity we didn't know this before the Oz trial, though there will no doubt be doctrinal conflict about just how far in future we are to receive the Christian message - by direct inspiration, attention to the Bible, or perhaps by adding a Bishop to the judicial bench?

Mr Holbrook produces a secular version of the same feeling that we are all heading down the Gadarene slope. In his case, the claim seems to be that pornography is both cause and effect of a modern schizophrenia, whose causes are not very clearly stated but appear to involve childhood trauma as analysed in the theories of Melanie Klein together with an adult adherence to the epistemology of Hobbesian materialism. The doctrine is not very plausible as presented here, especially when it is supported by such curious historical claims as "the civilization of the Renaissance would not have been possible without the Christian emphasis on marriage and the family". Yet, of course, there is much that is perceptive and admirable in what Mr Holbrook has recently been saying. His scepticism about the merits of classroom-based sex education is not to be lightly dismissed; nor is his hostility to the simple-mindedness of much that popularly passes for psychology. Yet, even here doubts creep in: he writes as if an enthusiasm for existential psychology would convert everyone to his point of view, while R. D. Laing stands as a very visible proof that this simply is not so. And there is a strange unawareness of how exposed his position is: he describes intellectuals as particularly schizoid, and attacks them for always trying to be "doing rather than being", but never stops to wonder what they will make of the fact that this year he seems to have published seven books and edited two others.

The inadequacies of research

At the more mundane level of trying to ascertain what effects pornography has on its readers, the committee has some success, after a negative fashion. That is, they show up the inadequacies of some of the research from which the American commission concluded that pornography had no effect beyond temporary sexual arousal; and they are quite properly rude about the claim that sexual offences in Denmark dropped by 25 per cent as a result of the repeal of the laws against obscenity. (As almost all the world now knows, the drop is largely accounted for by the fact that some activities such as indecent exposure were taken out of the ambit of the criminal law.) But the committee's characteristic incapacity for making appropriate analytical distinctions makes even this aspect of its work less than helpful. What they failed to see is that the question of the effects of pornography falls into several components: in the first place, one wants to know whether the sexual stimulus provided by pornography is a stimulus to do those things which are pornographically depicted or simply a stimulus to obtain sexual satisfaction in ways which the viewer or reader usually employs. Obviously we would be alarmed if the customers for photographs of flagellation went out and began to flag innocent persons; if they made love to their wives with more enthusiasm, we might not be alarmed at all.

And at this point we need to distinguish quite carefully among the objections we may have to various kinds of sexual activity. The committee show little sign of distinguishing between the harmful, the sinful, and the filthy, nor do they seem very clever about recognizing the distinction between those activities which will harm us or cause us misery irrespective of the social estimate of them and those which only make us miserable because of social disapproval. It is for this reason that the comparison between air pollution and moral pollution is not much good even as a rhetorical device. It depends not at all on social attitudes whether polluted air gives us cancer, or other forms of lung disease; it seems to

depend entirely on social attitudes whether we are distressed by say, masturbation. Of course an attachment to Christianity blurs such distinctions quite effectively, since it suggests that our cultural norms embody truths about Creation. Those who think Christianity false and its morality confused are likely to want to make such distinctions rather frequently.

At one with the revolutionaries

The vagueness of the committee's targets and the wooliness of its moral position mean inevitably that it has locked itself into just the position Lord Longford did not want to occupy. That is, the *Report* looks like an attempt simply to freeze social norms the whole tissue of ideas about morality, decency, normality and deviance exactly as they were a few years ago. Oddly, the belief on which the attempt is founded - that greater sexual freedom is the beginning of anarchy - is one the committee shares with Maurice Girodias, and as so often we seem to have reached a point where the conservatives and revolutionaries believe each other's nonsense and make life difficult for persons living in the same society with them. Mr Girodias's *The Obscenity Report* looks suspiciously like an opportunistic attempt to share Lord Longford's limelight, for it reprints such familiar favourites as the Danish report which led to the loosening of the law in 1967. It is, however, notable for an introduction in which Mr Girodias claims that the "Sexual Revolution" is "the great motor of the moral, intellectual and political movement which is fast transforming the world". And commentators of the absurd will relish equally President Nixon's speech denouncing the report of his commission; more than ever, *Our Game* looks like a case of all imitating an imitable nature.

Lord Longford's committee, however, speak of Mr Nixon with some respect, and in the last resort their appeal is to the same "common sense" position.

The commission contends that the proliferation of filthy books and plays has no lasting effect on a man's character. If that were true, it must also be true that great books, great paintings and great plays have no enduring effects on a man's conduct. Centuries of civilization and 10 minutes of common sense tell us otherwise.

And the TLS Commentary on the series of articles about obscenity and censorship (February 25) took a fairly similar view. Now, there are at least two immediate things to be said. The first is that it is philistine to treat art as if its point were largely utilitarian; what we value in Mozart is Mozart's music, not a sort of moral tonic. The second is that anyone who does take such a utilitarian line is going to be hopelessly disappointed; George Steiner has written of his incomprehension that a man might be deeply moved by Mozart and yet run a concentration camp. But such examples multiply without number. And the converse consideration is that from men with sexually deviant tastes there has come extreme beauty: Proud watched rats being tortured in a homosexual brothel, and *A la recherche* is neither more nor less marvellous as a result.

The mistake embedded in this utilitarian view is to suppose that art literally tells us something or literally persuades us to behave in some way or other. Of course, the issue is deceptively complicated, and there may be art-forms which preach a message in this direct way, and that message may alarm us enough to want at any rate to make sure the other side is heard; but ten minutes' common sense is not the only apparatus we need.

What most writers and readers will be anxious about are the committee's legal recommendations. It is at this point that Kingsley Amis and Elizabeth Jane Howard dissent on behalf of the novelist and his readers. The committee's view is that two major changes are needed in the existing law. The first is to scrap the present definition of obscenity in terms of depravity and corruption and to replace it with a definition in terms of an object's outraging "con-

temporary standards of decency and humanity accepted by the large". The second is to scrap the present defence in terms of "good". The committee seem to think that this would enable comics to be secured without too much difficulty and without obscuring expert witnesses, and they are probably correct. But the bluntness of the recommendation is no threat to freedom of speech; publication is simple-minded.

In the first place, it assumes past gains in terms of what is said and will not find outrage impossible to erode; given the committee's own ambivalence as to whether the acquittal of *Chatterley's Lover* was the best good decision or the first of this kind, it is hard to swallow. In second place, the language employed the law for political purposes will remain as strong as ever, and be jumped on more readily than not assemble liberal academics and legal support. In third place, it is dubious whether in a pluralist society such as ours is the kind of consensus or outrageous which would make operation of the law predictable. In the fourth place, it is much better that the process of the class war by other means standards of what is publishable depend on the mere say-so of a (which are largely middle-class, middle-aged) and judges who are largely upper-class, old and male.

Confusion about the state of society

Anyone whose interest in the topic has not been exhausted by Jonathan Miller's British Academy lecture a refreshing change of heart is to be welcomed. He is to the whole topic a genuine common sense and a dispassionate eye which is long overdue. Dr. Miller quite prepared to restrain his display of pornography in the eyes of not distressing people upset by the sight or who are sceptical about their children. But pornography does, and quite sure damage done by a doctor who is so wise.

The fearlessness of pornography analyses in terms of its obscenity, "consummatory" rather than "appetitive" behaviour. The term is borrowed from Sigmund Freud, who observed that in a species, consummatory behaviour was stereotyped and ritualized, whereas appetitive behaviour was widely different. Thus "Gwendolene" and "Cleopatra" differ from another not by virtue of their formance in bed, but in the programmes of encouragement, procreation that lead to relatively monotonous consummation.

The fear of pornography analyses in terms of its obscenity, "consummatory" rather than "appetitive" behaviour. The term is borrowed from Sigmund Freud, who observed that in a species, consummatory behaviour was stereotyped and ritualized, whereas appetitive behaviour was widely different. Thus "Gwendolene" and "Cleopatra" differ from another not by virtue of their formance in bed, but in the programmes of encouragement, procreation that lead to relatively monotonous consummation.

POSTAGE: INLAND

GERMAN LITERATURE

THE *Report* Harald Weinrich suggested not long ago in the periodical *Merkur* that contemporary German literature was polarizing into two camps: the Realists and the Linguists. And while this is something of a polemical oversimplification - for both sides would after all claim to be realists of a kind, and the two are not always readily demarcated - a striking feature of current German writing has been the emergence of the Linguists.

The term is used rather loosely to refer to writers interested in varying degrees in the materiality of language (rather than pursuing any specific "linguistic" approach), and exploring words at the phonetic and semantic levels. Some have been preoccupied with the nature of language in general; others have in their semantic explorations shown a particular sensitivity to the manipulating role language plays in our society. Hence the hallmarks of this school range from visual and sound poems, stereophonic radio-plays, fortuitous word-novels, and (more recently) permutation novels, where the perspective on language is of an unbiased probing nature, is more overtly political, and satirical collages and montages.

Unlike the Wiener Gruppe, to which they have inevitably been compared, these writers neither acknowledge constituting a deliberate movement nor are they geographically connected in any special sense. Yet, for all their differences, such writers as Jürgen Becker, Peter O. Geiger, Peter Handke, Ludwig Ing, Helmut Heisenbüttel, Feridun Zaimoglu, and Franz Mon do appear to share common interests and literary genealogies. In *Texte der Texte* and *Zur Tradition der Moderne* Franz Mon and Helmut Heisenbüttel delineate some of these. While both have already written at length on this linguistically orientated literature - Mon in *Prinzip collage und Neues Schauspiel*, Heisenbüttel in *Über Literatur und die Briefwechsel über Literatur* with Heinrich Vormweg - *Texte der Texte* and *Zur Tradition der*

Moderne present the most detailed and far-reaching résumés of their respective positions.

Both of these books are acts of mediation between leading practitioners of this kind of literature and the general public, explaining the background to certain linguistic predilections, analysing various trends in modernism and in many ways offering comment on the authors' own brand of "text" (a term favoured by both to refer to their various language exercises and attempts at breaking down the artificial barriers between prose and poetry). Mon's "texts about texts", spanning the years 1957 to 1969, explore techniques that are now commonplace in experimental writings, but treat them with a clarity of perspective and a sense of differentiation which keeps the period-quality of discovery in them still fresh, while adding to our appreciation and understanding. Heisenbüttel's essays, more on texts and contexts, tend less to be of straightforward cultural recapitulations that Mon embarks on. Instead they offer more articulate, often pillorying, moving beyond synopsis and taxonomy to present an unexpected perspective on a writer or topic. Where Mon's approach often rests primarily on a plea for recognition, Heisenbüttel's invariably shows the need for re-examination.

The essays in *Texte über Texte* develop from an early obscurity, frequently overlaid with a manifestly rhetorical which suggests the whole effect is contrived to be different, to a later clarity of focus. Mon is at his best when working macroscopically:

Reports on the language school

FRANZ MON:

Texte über Texte

142pp. DM 9.80

HELMUT HEISENBÜTTTEL:

Zur Tradition der Moderne

Aufsätze und Anmerkungen 1964-1971

394pp. DM 9.80.

Neuwied: Luchterhand.

surveying the vicissitudes of orthography from the demise of the pictogram to the twentieth-century revival of interest in the visual potential of language, or when considering landmarks in the history of sound-poetry. That this collection remains more than mere *haute vulgarisation* is largely due to the author's ability to bring a sense of discrimination to bear on some of our ungainly, monolithic concepts of modernism. His account of types of phonetic poetry, seeing in the sound-poems of the Cabaret Voltaire elements of an antiquated "arabesque Jugendstil" and contrasting this throwback with the genuinely progressive social autonomy of Kurt Schwitters's *Leichtschwebende*, or his examination of varieties of collage and montage in art and literature, go far beyond routine topicality. One of the chief merits of these longer essays is that they are not over or covert book-reviews, as many of Heisenbüttel's pieces are; hence Mon is able to give his subject its head at appropriate moments.

If Mon enlightens his readers with a certain patient sobriety (already

signalled in the title), Heisenbüttel cannot suppress a puckish quality. He is at times deliberately journalistic (in the widest sense, for many of his essays stem from radio broadcasts), but more often his impulsiveness remains pedagogic in intent. Not unexpectedly, Heisenbüttel shows his admiration for the Encyclopédies at a number of points.

Many of the evaluations rest on juxtapositions; cobwebs are swept away, misconceptions demolished, and Heisenbüttel clearly delights in over-polarizing issues en route. Thus "Marx's *Das Kapital* is replaced by St Augustine's *De Civitate Dei*, negative dialectics are revealed as negative theology" is the diagnosis of Adorno's *Stichworte* - and, one suspects, of much of his earlier writings by implication. Even when we are told, for instance, that "McLuhan has exchanged Spengler's prophetic pose for that of the philosophical clown", the collocation, for all its boldness, serves a double function. The contrived quality is initially meant to jolt, but Heisenbüttel has an undoubted gift for finding the unexpected, significant angle. Collage here becomes a critical procedure, demonstrating the need for an historical understanding of even the most ephemeral manifestations of modernism.

Despite the blanket title, Heisenbüttel does not always discuss the "tradition of modernism" in the strict sense. At times he reviews his contemporaries, with essays on Wolfgang Koeppen's novels, Arno Schmidt's mammoth *Zettel's Traum*

and the whole Handke phenomenon - though even here the subjects chosen raise central issues concerning the criteria by which the avant-garde should be judged. Even the most contemporary is examined with an assurance of judgment; Handke, for example, "recapitulates the attitude of a generation. That is what made him famous." The style is lapidary, almost oblique; and the verb "recapitulates" typical of Heisenbüttel's barbed wit.

Zur Tradition der Moderne exceeds *Texte über Texte* in range and profundity, partly because Heisenbüttel goes beyond purely literary matters (including pieces on Benjamin, McLuhan, Warhol and Wittgenstein, and a montage of opinions on the character of T. E. Lawrence), but also because he offers documents of a more personal nature: poetic creeds as well as a number of accounts of his own work, mainly concentrating on the novel *D'Alemberts Ende*.

Significantly, a piece on the dialogue as a literary genre appears quite early in the collection. It is well placed, for a number of these essays are in fact dialogues, and elsewhere the tone is one of enlightened explication. But there are times where the subjectivity of the dialogue form and the exigencies of a personal constrict Heisenbüttel: where he appears to be adopting a pose, taking a line of argument which it might be too sweeping to call laboured or histrionic, but which can at times diminish his on the whole balanced viewpoint. While the reader may be pleasantly surprised to find an essay on the "Materiality of Language" relieved of its potential stereotypes by being based on Flaubert's correspondence with Taine, he may feel more resistance to Heisenbüttel's rather personal line on Koeppen or to his acrobatic shifts of position in the essay "April 1965: There is no German Literature". Generally, Heisenbüttel allows the dialogue form to soften the contours of his obviously keen intelligence with wit and urbanity, but there are times where even he becomes the victim of his own contrivances.

Arnoldo Mondadori Editore

One of the World's Leading Publishing and Printing Groups

20122 Milano
20, Via Bianca di Savoia
Italy

The Verona Printing Plant contributes to about a third of the total turnover of the Group; about fifteen billion lire worth of printing are shipped to the foreign markets. This production is divided into two sections:

Co-editions:
Publications issued jointly or for account of other leading Publishing Firms throughout the world.

Commercial Publications:
printed material various kinds of catalogues, folders, monographs, price-lists, etc.

Mondadori is a worldwide industrial undertaking, dedicated to the service of culture and information. It is the biggest printer and publisher in Italy, and one of the principal companies in Europe.

The Company's capital is L. 8,825,000,000 with an annual turnover of 80 billion lire, and a staff of over 5000 employees.

The Company has 2 Production plants: the printing works in Verona and the Valcarnia Paper Mills in Voltri (Genoa).

ASSOCIATED COMPANIES OF THE MONDADORI GROUP:
The Ascoli Papermill S.p.A., Ascoli Piceno, Club degli Editori S.p.A., Milan, Argenti Mondadori S.p.A., Sommacampagna, Argenti della Venezia S.p.A., Vicenza, Argenti della Lombardia S.p.A., S. Donato Milanese, Mondadori McGraw-Hill S.p.A., Milan, Bolaffi & Mondadori S.p.A., Torino, Mondadori International S.A.H. - Luxembourg

The Verona plant is a showpiece of printing technology and a meeting place for the world's print buyers. As a matter of fact, Mondadori is international in its outlook and famed for top quality and efficiency combined with a unique customer-service formula. In order to meet customers all over the world, Mondadori has set up a network of international representative offices.

For all enquiries please apply to:

ARNOLDO MONDADORI EDITORE

Direzione Mondadori International
Milan, via Bianca di Savoia, 20
Tel. 8394 - telex Mondedit 32064
Verona, Via Zeviani, 2 - Tel. 50 05 55 - Telex Mondgraf 48071

or to the following Representatives abroad:

PARIS
Mondadori E.P.E.E. s.r.l. - 4 Avenue Foch - Paris 8e
tel. 822 41 08 - telex EPEE Paris 28423

LONDON
Arnoldo Mondadori Co. Ltd. - 19/21 Old Bond Street, London W1 - tel. 01-629 29 41 - telex Mondadori Ldn 24810

NEW YORK
Mondadori Publishing Co. Inc. - 437 Madison Avenue New York N.Y. 10022 - tel. 758 60 50 - telex Mondpub 422218

MUNICH
Arnoldo Mondadori Deutschland GmbH, Klenzstrasse, 38, 8 München 6
tel. 289 031 - telex Ogame d 54089

STOCKHOLM
Arnoldo Mondadori Scandinavia AB, Kungsgatan 58 - 11122 Stockholm
tel. 08/204745 - telex Mondint 17908

BARCELONA
Mr. Trinidad Cruzada Interatampa
Passeo de Gracia 89, Barcelona 8

TORONTO
Mr. Frank Newfield - Suite 506, 28 Underhill Drive Toronto - Ontario (Canada) - tel. 491 1081

ARNOLDO MONDADORI EDITORE

FRANKFURT
BOOK FAIR
HALLE 5 - STANDS N.
9033 - 9034 - 9035
9036 - 9037 - 9038

AVAILABLE SWETS REPRINTS

ARCHAEOLOGY

Published by the Archaeological Institute of America, New York, N.Y.
V. 1-22, New York, 1948-1969.
Paperbound set. US\$ 550.00
Individual volumes, paperbound. US\$ 25.00

ARTE VENETA

V. 1-25, Venice, 1947-1971.
Paperbound set. US\$ 1228.00
V. 1-12, 13/14, 15-16, 1947-1962. Each US\$ 53.00
V. 17-25, 1963-1971. Each US\$ 32.00

CAHIERS RACINIENS

Published by the Société Racinienne, Nos. 1-27, Neuilly s/Seine, 1957-1970.
Paperbound set. US\$ 189.00
Individual volumes, paperbound. US\$ 7.00

LA CRITICA

Rivista di Letteratura, Storia e Filosofia.
V. 1-42, Bari, 1903-1944.
Paperbound set. US\$ 1020.00
V. 1-3, 4-6, 13-20, 21, 34-41, 1903-1943. Each US\$ 27.00
V. 7-12, 22-33, 42, 1909-1944. Each US\$ 21.00
Then continued as **QUADERNI DELLA CRITICA**
Nos. 1-20, Bari, 1945-1951. All published.
Paperbound set. US\$ 178.00
Nos. 1-16, 1945-1950. Each US\$ 9.00
Nos. 17/18, 19/20, 1950-51. Each US\$ 17.00
Per double number

ESSAYS IN CRITICISM

V. 1-21, Oxford, 1951-1971. With index to v. 1-15.
Paperbound set. US\$ 504.00
Individual volumes, paperbound. US\$ 24.00

JAMES JOYCE QUARTERLY

Edited by the University of Tulsa, Oklahoma.
V. 1-8, Tulsa, 1963/64-1970/71. With index to v. 1-5.
Paperbound set. US\$ 136.00
Individual volumes, paperbound. US\$ 17.00

MUSIC AND LETTERS

V. 1-52, London, 1920-1971.
Paperbound set. US\$ 1248.00
Individual volumes, paperbound. US\$ 24.00

REVUE D'HISTOIRE DU THÉÂTRE

V. 1-23, Paris, 1948/49-1971.
Paperbound set. US\$ 353.00
V. 1-4, 7-8, 17-23, 1948/49-1971. Each US\$ 11.00
V. 5-6, 9-16, 1953-1964. Each US\$ 21.00

SWETS & ZEITLINGER N.V.

KEIZERSGRACHT 487 AMSTERDAM

HERENWEG 347B LISSE

THE NETHERLANDS

Russia's conscience

ALEXANDER SOLZHENITSYN:
August 1914
Translated by Michael Glenny
645pp. Bodley Head, £1.

The text of Alexander Solzhenitsyn's Nobel Lecture, released recently in Stockholm, may eventually prove to be as much a key to understanding this controversial writer as a knowledge of *My Confession* and the essay "What is the basis of my faith?" is essential to appreciate Tolstoy's moral stance. Solzhenitsyn's lecture, constructed around his unerring ruthless logic, states explicitly what has been becoming increasingly clear to those who have been following the course of his career. He is a man with a crusading sense of mission and he is not shy of confronting his own government or the whole world in the pursuit of his ideals.

Solzhenitsyn has been termed "a nineteenth-century man", with some justice. To Western eyes there is, indeed, an ingenueness about Solzhenitsyn's didactic, patriarchal announcements which may cloud the basic truth underpinning them. The West has come to distrust the twentieth-century crusader, whether he is a Joseph McCarthy or a Che Guevara, a Jean-Paul Sartre or a Norman Mailer. Solzhenitsyn correctly diagnoses a lack of authoritative moral guidance throughout the world, though his case against Western society, reminiscent of that advanced by Russia's Slavophiles of the nineteenth century, loses some of its force by not drawing on the kind of first-hand knowledge that makes his critique of Russian society so devastating.

His conviction that art is the supreme achievement of mankind and the vehicle of truth places him firmly in the mould of the old pre-revolutionary intelligentsia. It also demonstrates yet again his affinity with another Russian writer-scientist, Yevgeny Zamyatin, whose view of socio-political entropy Solzhenitsyn appears to share. "Genuine literature can only be created by madmen, hermits, heretics, dreamers, troublemakers and sepiets," wrote Zamyatin in 1921. Leo Tolstoy, one such heretic whose life and influence bear out many of Solzhenitsyn's arguments, in his lecture, wrote in "What is the basis of my faith?"

I believe that my life and knowledge of the truth constitute a talent given to me to mould that knowledge. I believe that this talent is a flame, deserving this name only when it burns.

In the same way Solzhenitsyn believes himself to be the conscience of the nation, with a moral imperative to tell the truth. The authorized Russian text of Solzhenitsyn's latest novel, the first of a series, was reviewed at length in the *TLS* last year (October 15, 1971). Now Michael Glenny has completed the enormous task of translating its 570 pages.

Solzhenitsyn is a meticulous stylist in whatever mode he adopts and has therefore always posed severe problems for his translators. *August 1914* is no exception. The Russian in which it is written abounds in idiom, dialect, aphorisms, acronyms and Ukranianisms. It is even laden on occasion with German and Polish. The whole novel is assembled on a matrix of military terminology which could be confusing enough even for the military mind and how many readers could detail the elements of the military machine through the different levels from army, corps, division, regiment down to platoons, detachments and pickets? One American reviewer has already attacked Mr Glenny's translation, more by implication than by example. There are certainly inconsistencies in this text, but generally speaking its successes far outweigh its shortcomings.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

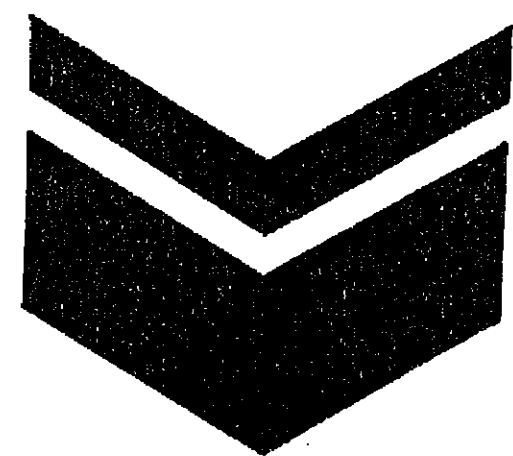
Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture.

My books, which, alas, have not found in my own country, quickly found a receptive and appreciative audience, despite hurried and often inadequate translations.

Perhaps one should not draw some consolation from Zhenitsyn's own words in his lecture



The Biblical Institute Press - Rome

periodicals

● **BIBLICA** — A quarterly devoted to the scientific study of Sacred Scripture. Articles are written in the principal modern languages.

Subscription price L. 5,600; \$9.25

● **ELENCHUS BIBLIOGRAPHICUS BIBLICUS** — The bibliography treats all areas of investigation which involve the scientific study of the Bible. Each annual volume consists of between 650 and 750 pages.

Subscription price L. 9,000; \$15.00

● **ORIENTALIA** — A quarterly devoted to the scientific study of the Ancient Near East. Articles are written in the principal modern languages.

Subscription price L. 11,400; \$19.00

● **STUDIA Papyrologica** — A journal which has as its purpose the publication of scientific study on papyrology. Articles are written in the principal modern languages.

Subscription price L. 3,500; \$6.00

recent publications

● **INDEX GENERALIS BIBLICA** — General Index of Biblica for the years 1945-1969 (vol. 26-50) (1971) VII + 157 p. L. 3,000; \$5.00

● **BENZ F. L.** — Personal Names in the Phoenician and Punic Inscriptions (StP, n. 8) (1972) 512 p. L. 3,900; \$6.50

● **DARIS S.** — Il lessico latino nel greco d'Egitto (1971) 122 p. L. 4,500; \$7.50

● **FISHER L. R.** — The Claremont Ras Shamra Tablets (AnOr, n. 48) (1971) 50 p. L. 3,900; \$6.50

● **FISHER L. R.** — Ras Shamra Parallels: Texts from Ugarit and the Hebrew Bible, Vol. I (AnOr, n. 49) (1972). XXIII 535 p. L. 3,900; \$6.50

● **FITZMYER J. A.** — The «Genesis Apocryphon» of Qumran Cave I. A Commentary-Revised 2nd Edition (BibOr, n. 18/A), (1971) 260 p. L. 3,900; \$6.50

● **FRIEDRICH J. - ROLLIG W.** — Phönizisch-punische Grammatik (AnOr, n. 46) (1970) 188 p. L. 11,400; \$19.00

● **JACQUES X.** — Index des mots apparentés dans la septante (Subseldia Biblica n. 1) (1972) 234 p. L. 4,500; \$7.50

● **JACQUES X.** — List of Septuagint Words Sharing Common Elements (Subseldia Biblica n. 1) (1972) 234 p. L. 4,500; \$7.50

● **LANDSBERGER, CIVIL** — Materials for the Sumerian Lexicon M. S. L. XIII (1971) 261 p. L. 15,000; \$25.00

● **LE DEAUT R., ROBERT J.** — Targum des Chroniques. Tome I: Introduction et Traduction. Tome II: Texte et Glossaire (1971). 402 p. (AnBI, n. 51) L. 10,900; \$18.00

● **MARCHEL W., Abba, Père** — La prière du Christ et des Chrétiens (AnBI, n. 19/A Second Edition) (1971) 272 p. L. 5,000; \$8.50

● **McEVENUE S.** — The Narrative Style of the Priestly Writer (1971) (AnBI, n. 50) 218 p. L. 3,300; \$5.50

● **MELIKISVILI G. A.** — Die urartäische Sprache (1971) (StP, n. 7) 105 p. L. 1,500; \$2.50

● **MEYERS E. M.** — Jewish Ossuaries: Reburial and Rebirth (BibOr, n. 24) (1971) p. 119 L. 2,400; \$4.00

● **NORTH R.** — Reges (1971) 200 p. L. 1,600; \$2.75

● **SABOTTKA L.** — Zephanja, Versuch einer Neuübersetzung mit philologischen Kommentar (1972) (BibOr, n. 25) 178 p. L. 3,900; \$6.50

● **VOGT E.** — Lexicon aramæum Veteris Testamenti documentis antiquis illustratum (1971), 13, 192 p. L. 8,900; \$11.50

● **WEIL G. E.** — Massorah Gedolah, Iuxta codicem Leningradensem (1971) 69 + 483 p. L. 25,000; \$42.00

Catalogues sent on request
BIBLICAL INSTITUTE PRESS - Piazza Pilotta, 35
00187 Rome-Italy



Tristan, Act II: "O sink' hernieder, Nacht der Liebe, gin Vergessen, dass ich lebe..." ("Draw down, love, grant me oblivion..."). A drawing by Pauline Kupper from the Munich magazine Jugend, 1901

(this does not seem to me necessarily a bad thing, I am considering the fact, which instituted or opened in music an era of public confession, of sentimental strip-tease. Vivakli, the "red-headed priest's" tiffs with Aminta Giroud, Handel's manifold sentimental entanglements, the escapades of J. C. Bach, Johann Sebastian's son, as dissolute as he was gifted, remain to delight those investigators given to sniffing out the perfumes of the bedchamber behind the cold and dialectical discourse of a partita or a concerto grosso; but since the coming of Romanticism many masterworks reach us like those products of the consumer society where, when we buy something, we receive the additional gift of a book of prints, an illustrated almanac or the reproduction of a famous painting: with the *Symphonic Fantastique* we get Harriet Smithson, with the "Raindrop" Prelude, George Sand, with the prodigious pages of Schumann the world of Clara, with *Les années de pèlerinage* Marie d'Agoult, with *Tristan*, naturally, Mathilde Wesendonk, and so on.

The fact is that nowadays the composer's emotion, an emotion located in the vicissitudes of his life, in the agon of his passions, is considered to be a value in itself. This value is offered to us not as a natural property of the work, as the biological context of creation itself, but as a significant virtue. The emotion of the Messenger's speech in Monteverdi's *Orfeo*; the emotion of Bach when his Redeemer expresses on the Cross; the emotion of the descent into the world of shades in the other *Orfeo*, by Gluck; the emotion of a particular phrase of Beethoven, a particular scene by Mussorgsky, a particular melody by Fauré or Debussy, of a particular lied by Hugo Wolf, Mahler or Richard Strauss. Even Stravinsky himself talks about the emotion of Schoenberg (which throbs on the page indeed in the beggars' scene in *Moses and Aaron*), and of Alban Berg (very active throughout *Wozzeck* and displaying itself particularly, according to him, in "Lulu's angst"). But what is serious is that, from a certain moment of time, the audience at operas and concerts has become used to demanding, for the price of its seat in the stalls, a place at the communion table of the composer. They demand their share of communication and participation, and as they settle to listen to a symphony they have in their minds the lines of Paul Valéry:

Entre le vide et l'événement pur
l'attende l'écho de ma grandeur interne
This quest for emotion has created among the music-loving public, as well as among music critics, a whole vocabulary of classificatory terms that would have been unthinkable for a musician of the eighteenth century. A system of aesthetic measurement has become established.

based on words like sincerity, honesty, spontaneity, sensuality, youthfulness, passion, impetuousness, inspiration, not to mention the "infernal voluptuousness" of the second act of *Tristan*, the "musique à l'emporte-pièce" invented by Cocteau or the "dandyism" attributed to the author of "La Valse" by Roland-Manuel.

We have a Dictionary of Received Ideas, like the one left us by Flaubert, according to which, for many Bouvard and Pécuchets of music, Bruckner lacks grace but is sincere; Vincent d'Indy never said anything extraordinary but we have to admire his honesty; Brahms, in spite of a certain academicism, is customarily inspired; César Franck, too, is inspired, though it is a pity his orchestra doesn't sound like Rimsky-Korsakov's; Tchaikovsky is always passionate, Debussy sensual, Poulenc always fresh and youthful, and although it cannot be denied that there is lyricism in Ravel, that lyricism is always modest and reserved. And then there is the association of music with painting, which has led to the most unexpected partnerships: Mahler and Böcklin, Chabrier and Lautrec, Debussy and Monet, Stravinsky and Picasso (in *Rap-Tour*) following the example of Liszt, who once had the unfortunate idea of yoking together Veronese and Rossini. Nobody in the past, so far as I know, indulged the futile preoccupation of associating Lully with Poussin, Rameau with Greuze or Vivaldi with Guardi or Longhi.

This liking for sentimental strip-tease, for public confession and the divulging of secrets, allied to the whole literature of criticism (more literature than criticism), has created an attitude among music-lovers very like the one Proust observed in himself when listening to a sonata. Each individual, when confronted by a new score, hopes for the unpredictable (the little melody "written for me", which "speaks to me alone" or else the irruption of a brutal and violent force), unaware that, over the centuries, in church, palace and salon, music excluded all unpredictable factors from its aesthetic purpose.

when an instrument is subjected to its normal functions, or when a theme from a famous symphony is removed from its context and turns up where least expected.

Everyone can listen to his own pulse during the extensive silences which separate notes and chords, in those composers who have carried Webern's example to extremes. (In an actually quite interesting score given recently for the first time in Paris, one could "listen" to a silence lasting more than a minute, which was rudely broken by a shattering blow on a gong.) And even if the incorporation of Eastern instruments and modes into contemporary music signifies its real enrichment, we should nevertheless not lose sight of the fact that many people, forgetting the purely sonic aspects of the problem, expect from these new rhythms, obsessive rhythms and new development in stereophonic sound, an emotion very close to that which Proust's "hashish smokers" derived from a performance of the Fifth Symphony.

What remains to be discovered is whether the academicism which Wagnerian emotion for a time gave rise to (it should be remembered that more than fifty lyrical scores written between 1880 and 1920 were still-born because of it) is not now to be followed by a new emotional academicism: that of Rimbaud's "tombolus triumphant" which the best instrumental and electronic groups of the day are producing. In the past few years, this music has produced a growing number of weighty, convincing and splendid works. I will go further: few ages have provided us, within the space of twenty years, with so many figures worthy of our attention. But what is worrying is to see so many young doctors milling around the Pillars of the Temple and explaining the process of musical creation in a vocabulary stuffed with terms taken from mathematics, structuralism, Marxism and psychoanalysis, and even contriving to invoke the names of Marcuse, Mao Tse-tung and various Eastern mystics. This is not a new phenomenon

but they run the risk of compiling a new Dictionary of Received Ideas.

In the past, the Bouvard and Pécuchets of musical excesses were called Hansel, Riemann, Camille Maclair, Combarieu and the man whose name I have forgotten who wrote in Paris at the time of the premiere of *Les Noctes*, that in the score one could discern the influence of Schoenberg and of jazz (sic). Today we live among musical theorists who, in their newly founded reviews, can talk to us about the creation of sound in terms only of parameters, syntagmas, forclusion, the historicizing and historicized content, and who can even describe (I am quoting an actual text) the performance of a work as being that of "a self-enclosed group which bases the principles of its relations on the positing as an immediate common factor of the heterogeneous elements of a fragmented musical discourse, a system to which it is referred".

We have had the Bouvard and Pécuchets of "emotion", of "inspiration", of "sentiment" and of Wagner's "infernal voluptuousness". Around 1920 we had the Bouvard and Pécuchets who used similes from painting to explain certain scores and talked about "dehumanization" and "abstractionism". Now we have to live with the Bouvard and Pécuchets of analytical scientism. One rhetoric succeeds another. But music has its own legitimate emotions, which are those of a constant and organic evolution and have no need of the always dangerous sensibility of the public. Like Lewis Carroll's Alice music can say: "I'm never quite sure what I'm going to be, from one minute to another."

Alejo Carpentier is a Cuban novelist, musicologist and diplomat. Two novels, *Los pasos perdidos* and *El Siglo de las luces* have appeared in English translation as *The Lost Steps* and *Explosion in a Cathedral*.

Variation on a Theme by Rilke

"Einmal, wenn ich dich verlier..."

Some day, when I lose you,
I'll think how lightly
the days came and went while
I was finding you.

The days opened on you:
the light touched you so gently—
secret aureole
cradling your moments.

M. I. ROSENTHAL

Awkward with intent

CUBURN FREER: *Musik für ein König*
25pp. Johns Hopkins Press (HBG). £4.50.

A. J. FESTUGIERE, O.P.: *George Herbert, poète, saint, anglican*
340pp. Paris: Vrin.

In an age when church attendance was mandatory, few Englishmen can have escaped being exposed to the metrical version of the psalms prepared for congregational singing by Sternhold and Hopkins, who thus inaugurated the best-seller. To have a sensitive ear was to spend Sundays listening from the emphatic and inflexible four-three rhythms, the too-it is "bouleversant" of Latin with its almost pathetic clanging bells, which, if you study it, is akin to that at the end of *Gudrun*.

Jean Cocteau was not from the mark when he said that for years audiences approached Stravinsky in a very like that which had led him to write *Les Femmes d'Alger* in order to make the man whom Nietzsche once described as an "old Minotaur" nowadays have audiences up in ever increasing numbers of modern concert halls.

There is nothing unpredictable in a polyphonic counterpoint, in a chorale, in the dialectical development of a fugue, just as today there is nothing unforeseen in a strictly serial composition or in the *Klangfarbenmelodie*. All surprise has been excluded from a concerto by Bach, Vivaldi or Handel, apart from that of the pleasure which may be produced in us by a certain tempo, by a balance of sounds, by a firm instrumental technique. There is nothing aleatory in them, nor for that matter in Mozart, whose marvellous sensitivity and poetic affluence always go hand in hand with the most exacting sense of structure. No shocks, no fortuitous events, no frissons now-

tion", "Who straight, *Yom salt* is granted, said, & died" two banal and anticlimactic monosyllables are made to carry an intolerable weight. Even the ampersand seems intentionally belittling. Superficially regarded, this is just the way Sternhold and Hopkins fail to rise to an occasion. It also implements the requirement that religious truth should be stated as plainly and nakedly as possible, with no recourse to stylistic frippery and self-display. But only a master of style could gain his point in this way, by losing it.

It is important to Professor Freer's argument that Sternhold and Hopkins, however badly they may have said it, had something very much worth saying, and something which had a particular emotional appeal for Herbert and his contemporaries. The psalms record triumph won from disaster, strength in weakness, sowing in tears and reaping in joy. "One of the disturbing ironies of the Psalms", says Professor Freer, "is that the strength the psalmist typically asks for is one which grows out of his present predicament." The pattern is universal, but it is not simple, and Herbert's counterpointing of awkwardness and inadequacy against ease and fulfillment is not simple either. Professor Freer's fine ear is alert to every metrical and stylistic nuance. He begins by suggesting Sternhold and Hopkins as a source of many of Herbert's poetic effects and ends by an analysis in depth of his poetic style. It demands close study from the reader and a willingness to accept that a twentieth-century sensibility can align itself with the greatest precision with that of a writer in the seventeenth century. In the end, it is less the precision of individual examples than the omnipresence of the kind of effects Professor Freer is interested in that is telling.

A. J. Festugiere, in *George Herbert, poète, saint, anglican*, has the task of introducing Herbert to readers entirely ignorant of him. His documentation is generous, running to a translation of the *Country Parson* and of the Book of Common Prayer. As a contribution to scholarship the book has flaws. The author is not well-read in recent work on Herbert and on the seventeenth century in England. His proof-reading has passed some odd misspellings. But he has enthusiasm and fellow-feeling. He meets Herbert as a friend. His concern is with the quality and nature of his spiritual and not with his poetic techniques, though translation involves him closely with the text of the poems. He views his labours with modest dissatisfaction, and falls out with his own language for affording him only words like *vérité*, *lumière*, and *humble* to render the weight and plainness of Herbert's

Come, my Way, my Truth, my Life...
Come, my Light, my Faith, my Strength.

He finds Herbert centrally concerned with sin; not with his personal misdemeanours but with his corrupt nature. It seems strange to him that a Christian on his dark days should deliberately dispense with the plain paths laid down by the Catholic faith and he goes so far as to say that a good confessor could have alleviated some of Herbert's distress. But he recognizes his profound engagement with the great paradox of sin and salvation, and also that he not only speaks of it but lives it, in the extraordinarily intense climate of belief which existed in England in the seventeenth century, and, he contends, only there. One might add, only then, which is what makes Professor Freer's task so hard, and his search for solutions within the century itself so rewarding.



André Deutsch

A selection of our
Frankfurt Books

THE OVERCROWDED BARRACOOON V S Naipaul

From the winner of the 1971 Booker Prize, a collection of articles on subjects of particular interest to the author. It is therefore no surprise that this collection of essays contains some of his best writings and adds up to an auto-biographical record of Naipaul's preoccupations

To be published 19th October
£2.50

V S NAIPAUL An Introduction to his Work Paul Theroux

A direct and fascinating discussion of Naipaul's work with none of the jargon of academic literary criticism

To be published 19th October
£1.95

MONEY TALKS William Davis Translates William Davis

A succinct and witty attack on the growth and increased use of money and financial jargon by the Editor of Punch

To be published 19th October
£1.95

THE PIN-UP Mark Gabor

A superbly illustrated history of the Pin-Up from the Gibson Girl to Marilyn Monroe with 48 colour illustrations and 400 black and white illustrations. The text is both lively and informative.

To be published 9th November
£5.50

THE FASCINATION OF REPTILES Maurice Richardson

Drawing on a wealth of anecdote and personal recollection, the author covers the classification, evolution and anatomy of reptiles and describes in detail representative species from all the groups

To be published 5th October
£3.25

Current and forthcoming bibliographic publications

The National Union Catalog Pre-1956 Imprints

Compiled and edited at the Library of Congress with the co-operation of the American Library Association. Approx. 610 volumes & 12 million entries. Purchase plans on request.

Catalogue of Books from Parochial Libraries in Shropshire

Nine parochial libraries have survived intact in Shropshire—a cross-section of European literature spanning four centuries. Approx. 11,000 entries. £8.75 sterling or US\$21.00.

South Asian Government Bibliographies

Three nation catalogues of publications of Ceylon, India and Pakistan held in libraries in London, Oxford and Cambridge. £5.00 sterling or US\$12.00 the set (Also available separately).

Union Catalogue of Asian Publications

Coverage of some 25 British collections, compiled at the School of Oriental and African Studies, London. 4 volumes & approx. 66,000 entries. £15.00 sterling or US\$40.00.

Sale Catalogues of Libraries of Eminent Persons

Volumes 1 & 2: Poets and Men of Letters. Edited by A. N. L. Munby, Ltd. £16.50 sterling or US\$46.00. Volume 3: Men of Letters. Edited by R. J. G. Munn. £10.00 sterling or US\$26.00. Volume 4: Architects. Edited by D. J. Watkin. £8.00 sterling or US\$21.00.

* Revised price. Higher prices stated in our Spring 1972-3 list should be disregarded.

Mansell

3 Bloomsbury Place, London WC2A 2QA, England

GOD OUTSIDE THE CHURCH

J. W. Stevenson

About accepting others and being accepted—in whatever state of faith or disillusionment; about not safeguarding the church, but being in places where decisions are taken. An exciting and important contribution to understanding the teaching of Jesus, the power of the Spirit, and what we have to do. Full of the new, positive spirit of optimism. Ready in November. paper 45p. cased also.

SONGS FOR THE SEVENTIES

Fifty-two of the best modern religious songs by people like Fred Kaan, F. Pratt Green, Ian Fraser, Sydney Carter, Geoffrey Alinger and others. Such songs as: 'Catch the bird of heaven'; 'Every star shall sing a carol'; 'I met you, God, last Monday, in the glow of molten steel'. Co-production with Galliard Limited. Music 83p. Words only 22p.

WORSHIP NOW

A collection of services and prayers for public worship. These have been written by ministers for use in their own churches. Some are experimental, some more traditional. cased £1.50.

SAINT ANDREW PRESS
121 George Street Edinburgh EH2 4YN

The ever-present Montaigne

R. A. SAYCE

The Essays of Montaigne
A Critical Exploration
350pp. Weidenfeld and Nicolson.
£6.25.

OLIVIER NAUDEAU

La Pensée de Montaigne et la composition des Essais
111pp. Geneva: Droz. 24 Sw 1 r.

Any attempt to examine particular aspects of Montaigne's thought or work is bound to produce an effect something like that of one of those gruesome medical illustrations depicting a particular organ wreathed in neatly severed nerves, veins and arteries. The isolation is purely artificial, and recognized as such, but it represents a necessary stage in comprehension. Thus Montaigne's religion and philosophy, his views on sex, politics or style have to be studied successively, if at all, in a kind of imaginary vivisection, though the reader is always aware that there are no severed arteries in the living body of the *Essays*, where every part is indissolubly linked to every other. Montaigne himself felt a strong antipathy for definitions, or verbal pigeonholes, and cultivated a taste for paradox and diversity bordering on the perverse. Few, if any, great authors are instantly accessible without a guide, and he is certainly not one of them.

All this R. A. Sayce knows very well, and explains from the start, but it does not deter him from the task of exploration. In *The Essays of Montaigne* he prefers to leave Montaigne's antecedents largely to look after themselves, concentrating instead on what Montaigne has to say to us here and now. The whole of this carefully constructed study leads up to the conclusion that "perhaps no writer of his time, not even Shakespeare, speaks to us so directly". Every reader of Montaigne must, of course, decide for himself the truth of so challenging a statement, but Dr Sayce is undoubtedly voicing his own feelings, and his book comes closer to a dialogue with an old friend than to a piece of academic cartography.

Ample as this book is, it does not include a chapter on Montaigne's biography, partly (as Dr Sayce says) because Donald Frame has so recently supplied a good one in English, partly because neither the *Essays* nor this study adopts a chronological approach to their primary subject: the eternally mobile present of Montaigne. There is little favour nowdays for the old division of Montaigne's life into three successive layers of Stoicism, Scepticism and Epicureanism, but like most modern critics Dr Sayce recognizes a certain evolution in both thought and style. To some extent this process reflects the infinite regress of the observer observing his own observation. In other words the artistic expression of a given idea leads Montaigne to further refinements, or paradoxes, but the point made by Dr Sayce about the organization of individual essays is valid for the whole book: there are no sharp breaks, and the pattern constantly swirls back to some keyword or idea before flowing out into some new arabesque.

Nothing in Montaigne is artless, least of all his studied spontaneity, and one must always beware the apparently simple statement. He is both vain and modest, both fascinated by himself and insatiably curious about the generality of mankind. Sometimes it seems as though the inconsistency and instability of each man makes knowledge of others impossible, but then the need for a provisional assessment, or plain curiosity, takes over, so that the insolubility of the problem becomes a pretext for multiple solutions.

Montaigne tried with solipsism, but never really believed in it; with scepticism, but never really doubted the existence of the external world (or indeed its inextricable interpenetration of the internal world of his own sensibility). His considered

sexual activity of central importance in human affairs, while recognizing in it both serious and burlesque elements; marriage was for him of social value, but less significant than friendship; occasional carnal excess might do good by breaking the otherwise useful habit of restraint imposed by marriage, because enslavement to habit could prevent conscious enjoyment of each passing moment, and so on ad infinitum. As Dr Sayce says, comparing Montaigne with some of his later heirs, it is in this wide acceptance of life that Montaigne's liberalism finds its fullest expression and all the apparent contradictions find their resolution.

Dr Sayce's findings on the perennially debated questions of Montaigne's philosophy and religion are too sensible to be very revolutionary, but there are nuances to prompt further reflection. Thus he makes a good case for Montaigne's rejection of the noble impassivity of Stoicism in favour of simple trust in nature, but also emphasizes the abiding value for Montaigne of Stoic courage as a moral reserve in emergency. His Christianity is similarly nuanced. There is "a formidable case for the presence of a Christian purpose in the *Essays*... an almost overwhelming one for Montaigne's adherence to Catholicism", but we read too of the "underlying paganism of the *Essays*" and the "strong deistic undercurrent".

The ambivalence is not that of an irresolute critic, but of Montaigne himself. The same ambivalence appears in connexion with Montaigne's conservatism. One can see how he found it useful to rely on an external authority, even arbitrary, as a counterweight to personal instability, and one can see too how the individualism which made him question somewhat subversively all established values should go with a liberal approach to such matters as torture and witchcraft.

The later chapters on style and composition are among the best in the book. The form Dr Sayce finds is "organic, not mathematical, the form of a tree rather than that of a temple". He is inclined to doubt the authenticity of Montaigne's claim to

write as he spoke ("for me, the style of spontaneous expression, Montaigne's is the style of spontaneous thought"), but there seems no good reason to think that Montaigne's addition to the play in the *Essays* ("playing with the code", another forerunner of subversion) corresponded to speech habits. As for the core philosophy of mind, it is difficult to fashion an analogy with Modernism and Baroque. Dr Sayce makes the same conclusion that the advantage of such labels is that Montaigne in a context, not a jargon.

This is in fact the best case for his whole exploration: at the end of Dr Sayce's excellent book we are where to look for Montaigne, not at any given moment he may be, but in another part of the forest, it will be long before he is back for appointment with the reader's own view.

By a very different route Mr Naudéau reaches very similar conclusions. His approach is more concentrated and severely limited. Montaigne's method, but is not so fully fruitful. By analysing and confronting texts he defends the thesis that Montaigne's approach is adherence to this or that idea, more than an open-ended process of testing ("essaying") himself against the widest possible range of experience. Moreover this method allows Montaigne both to construct a working model of mankind, and to evolve and to define his individuality within humanity. Naudéau makes the point that Montaigne's dialogue with his readers is to adaptation of his own view to their presentation, and comes from all this that the book is about men of all times and no less than about himself. This emphasis on the need for communication should be seen as Naudéau thinks, in a Christian sense Dr Sayce maintains, in a deistic text is not of crucial importance, but it is indeed one of the most diverse of its diversity.

The clock-watchers

RICHARD GLASSER

Time in French Life and Thought
Translated by C. G. Pearson
306pp. Manchester University Press.
£3.60.

When the German text of Richard Glasser's *Time in French Life and Thought* was first published in 1936, in the München romanistische Arbeiten series, few copies came to Britain. Moreover not all students of French read German with ease, so that an English translation will enable Dr Glasser's study to reach many in the English-speaking world that have missed it hitherto. Also, the English text includes new material—the elaboration of points, with additional bibliographical information—so that the work under review is a revised edition.

Certainly the study, which is an original and scholarly one, merits appreciation. Its purpose is to reveal the changing attitudes to time of the articulate of France, as indicated by their writings, over 800 years, since the twelfth century. The theme, therefore, is cultural history, not philosophy. Literary works in French, and a few in Italian, from the *Chanson de Roland* to *A la recherche du temps perdu* have been combed (and what a fine comb has been used) to drag out any reference to time. These, all given in extract, are marshalled to illustrate a pattern of changing attitudes to time. So, for instance, in the early Middle Ages there was little sense of time, while by the end of the fifteenth century there was clearly discernible an exactitude in such matters, and a grasp of time past and future.

In the following century came something of a reaction with the Renaissance poets' claim that an

hour might seem eternity in certain circumstances. The last eight pages are more brisk, as they cover the three centuries, including the Romantic feeling for time, and Baudelaire's tortured sense of it. Not only interested in French history, literature will profit from this study as philologists will find many points to dispute, including the author's consideration of how it was that Latin *diei* was replaced by *heures*, and how *jour* developed.

It is a pity, though, that the narrative is heavy and cumbersome, the pattern smothered with quotation of the evidence. In many places the study could better have been reduced to an essay, with the evidence in appendix. Yet a more serious weakness is that Dr Glasser is almost unaware of the technical advances that so neatly parcel out the growing consciousness of time. He detects in the fifteenth century, indeed what he says about the Sylvester II and public clocks in many, culled from Spengler, the charming is unreliable. He needed the dove-tailing of technical information (Gutenberg's development of clock-work in Carlo Cipolla's *Clocks and Calendars 1300-1700*). It is worth noting that a car could have been used as a supplementary to literature, and that A. Tenenti's *La vie et le temps travers l'art du XV siècle* points the way.

Dr Glasser's long view, however, is a remarkable achievement, and cerns the main attitudes to time. Future scholars can and should go further. His precise and accurate notes, found at the end of each chapter, will assist such scholars, though there is no bibliography. The study is well-furnished with lists of persons and also a general

PHILOSOPHY

Mr Rundle's important work breaks new ground in two respects. First, it develops one of the most powerful and original theories of meaning and anti-realism by M. A. E. Dummett. Secondly, it relates problems in the philosophy of mind to the semantic theory, and thus it brings out presuppositions of argument which generally lie unnoticed. Mr Rundle's addition to the semantic programme is to test the adequacy of anti-realism by seeing how well it deals with major issues in the philosophy of mind. It is difficult to give a synopsis that does justice to the richness of this book. Its unity lies in a method, not in the theses advanced in it. This exposition and argument will concentrate on the main issues.

Mr Rundle characterizes anti-realism as the theory requiring that ascription of meaning to a sentence must be backed by the possibility of its conclusive verification. The theory is liberalized slightly to allow for the possibility of undecidable sentences. Even so, this theory is sufficient to dismiss the now popular view that ascriptions of mental states are nothing more than hypotheses giving the most economical explanation of observed behaviour and animals. According to anti-realism, a psychological predicate has meaning only if its ascription is open to conclusive verification in favourable circumstances, and therefore it cannot be true that psychological statements are true in all circumstances. In this respect, anti-realism is not distinct from the standard positions of logical positivism. There is a lengthy discussion of how anti-realism can cope with the ascription of mental states, since these are required for the explanation of dispositions in a behaviour account of mental states.

Mr Rundle sees the central problem in applying anti-realism to statements about mental states as the problem of how to reconcile some of the behaviourism with the independence of mental phenomena from overt behaviour which is obvious to common sense. That is, the problem is how to build the necessary degree of freedom into behaviourism. Since he assumes that statements about the mental are at the least plausible explanations of bodily behaviour, he takes his problem to be to show how to exhibit them as logical consequences of statements describing only observable behaviour.

In the case of psychological statements about animals, the principal obstacles to behaviourism appear to be the ascription to them of purposes and of awareness of objects in perception. Mr Rundle agrees that purposes can be ascribed conclusively on the basis of distressed behaviour provided that animal awareness can be determined. And awareness of objects, he then argues, does not involve the intentionality of perception. Rather, in addition to overt behaviour, the only evidence required for the conclusive ascription of awareness is the truth of certain causal statements about the animal's behaviour. He thus offers a new version of the causal theory of perception, in which his construing awareness of knowledge allows for the crucial possibility of speaking of awareness in the absence of overt responses.

For humans, the critical problem for behaviourism arises at a different point. Here we must give an account that is compatible with the alleged

The adequacy of anti-realism

BEDE RUNDLE

Perception, Sensation, and Verification

256pp. Clarendon Press: Oxford University Press. £3.50.

datum that A's avowals of his sensations (e.g. his utterance "I have a headache") are independent in truth-value of any description of A's bodily states. Mr Rundle argues that this raises quite a new problem because of the relation of avowals to self-awareness, and hence to the linguistic capacities of the persons making them. In his view, anti-realism can give an account of the meaning of avowals in terms of the dispositions of speakers to issue them, and in this way it allows that avowals are incorrigible since they are partly constitutive of the mental states of which they appear to be reports. What this requires is a modification in the concepts of truth and verification: truth is reduced to agreement in judgments (or verbal dispositions), and conclusive verification gives way to direct assertability without evidence. Finally, Mr Rundle argues, anti-realism is forced by this account to surrender the thesis that no hypothesis is meaningful unless it admits of the possibility of conclusive verification.

A cannot verify his own avowals (since they are not based on evidence), and nobody other than A can have conclusive support for them

because of the ineliminable possibility of A's insincerity.

Now Mr Rundle's programme and his execution of it is rather curious. In the style of Russell, he treats anti-realism as a general theory to be tested against the facts established in the philosophy of mind. But what facts? In particular, how is the expression of any such facts to be understood? If according to anti-realism, then it is impossible to discover any discrepancy; and if otherwise, then the procedure will beg the question against anti-realism. In fact, Mr Rundle argues that his anti-realist account of avowals compels a retraction of the original anti-realist thesis that an hypothesis can have meaning only if it is conclusively verifiable. Surely, however, the proper conclusion is that his own account of the meaning of avowals is simply not a correct application of anti-realism, since this theory stipulates the possibility of conclusive verification. Perhaps anti-realism should take avowals to be without any meaning at all? Somebody with Russell's conception of philosophy should not retreat before, but rather glory in, this contradiction with common sense, since philosophical theories are valuable just for these surprising consequences.

Even if Mr Rundle's programme were acceptable, there are serious flaws in its execution, especially in his exposition of the semantic theory

to be put to the test. His account of conditional statements is faulty; first, because it gives the wrong results when applied to conditionals with undecidable antecedents, and secondly, because of the validity of the paradoxes of material implication within intuitionistic logic. His account of causal statements is defective also. First, his argument is seriously incomplete because of his failure to show how to ascribe meaning to general statements within the framework of anti-realism, and secondly, it is inconsistent: if causal statements entail future-tense statements, then it follows from his view that statements about the future cannot be conclusively supported in advance, that there is no possibility of establishing conclusively the truth of any causal statement, and this is incompatible with his account of the adequacy of anti-realism for dealing with statements about animal perception. Finally, his version of anti-realism, it turns out, demands for the meaning of a sentence only the possibility that *somebody* be able conclusively to verify it. More plausible versions of anti-realism might require either that *I* can conclusively verify it (methodological solipsism) or that *everybody* can do so (epistemological democracy). Since Mr Rundle's account of avowals could not be carried out within either of these versions, his verdict on anti-realism as a general semantic theory might well be different even within the framework set by his programme.

There is much more in this book that is worthy of serious consideration. The whole work is dense with ingenious arguments. And *in toto* it is a praiseworthy attempt to work out systematically the relation of epistemological issues in the philosophy of mind to underlying semantic theories. It is hardly surprising that in so original a book the arguments are a bit uneven in their cogency. It will be a great pity if philosophers do not take up Mr Rundle's challenge to further exploration of anti-realism and related theories of meaning.

The Art of Elisabeth Frink

Introduction by Edwin Mullins

Deals with the work of a leading young English sculptress whose figures of birds, beasts and man offer a startling and consistent imagery that has been described as a female view of the dominant male—aggressive, mindless, physical and predatory. With 119 illustrations of sculpture, and 30 of her prints and engravings. 180 pages, 149 illustrations £6. Limited edition with etching £30.

Art and Society: Sex

Ken Baynes

This fourth volume in the Art and Society series, published in conjunction with the Welsh Arts Council (which has previously featured War, Work and Worship), is concerned with the relationship between art, sexuality and society, and demonstrates how art is involved in defining and communicating the morality developed by a particular society. 96 pages, 150 illustrations (8 in colour). Duralin binding £2.50.

Giuseppe Castiglione: A Jesuit Painter at the Court of the Chinese Emperors

Cécile and Michel Beurdeley Translated by Michael Bullock

A catalogue raisonné and intriguing account of the life and work of an Italian painter and Jesuit missionary who spent the years 1715-66 at the Chinese Court in Peking, pre-eminent among the European missionary-court painters. He achieved a remarkable synthesis of European and Chinese painting, and was famous for religious paintings, portraits, animals, flower-paintings and landscapes. 204 pages, 287 illustrations (18 in colour). £10.50.

Iconography of Christian Art, Volume 2

Gertrud Schiller

Translated by Janet Soltman. This second volume of the massive and authoritative survey which completes the consideration of the Life of Christ as depicted in the art of all periods is devoted to the Passion. It is extensively documented and richly illustrated, and also contains the unified thematic index to volumes 1 and 2. 702 pages, 816 illustrations £15.

Gothic Revival in Europe and Britain: Sources, Influences and Ideas

Georg Germann Translated by Gerald Onn

This important book breaks new ground in that it offers an essentially semantic enquiry into the architectural theories that were current in the nineteenth century in Continental Europe and Britain. These theories were primarily concerned with the Gothic Revival and, as this Revival was the starting-point for the founders of modern architecture, the study takes on a significance that looks forward as well as back. 280 pages, 100 illustrations £8.75.

From Schinkel to the Bauhaus

Julius Posener

A series of five essays on the growth of modern German architecture, based on lectures delivered by Professor Posener at the Architectural Association, London. They deal with visits to England by Schinkel and Maassius with Postel and Expressionism, with Haring, Schoroun, Mies van der Rohe and Le Corbusier and with the pre-history of the Bauhaus. (Architectural Association Paper No. 5) 48 pages, illustrated. Stiff card £2.25.

The Modern Courtyard House

Duncan Macintosh

A comprehensive study of the modern version of a house type that has its origins in classical times. The author surveys the patio house in the USA, the atrium house in northern Europe, courtyard housing in the Weimar Republic and in post-war Britain. Profusely illustrated with 62 plans, all to the same scale, and 47 photographs of houses. (Architectural Association Paper No. 9) 64 pages, 109 illustrations. Stiff card £3.50.

New graphic design in Revolutionary Russia

Szymon Bolko

Dr Bolko, a leading Polish writer on the arts, considers the incredible explosion of artistic theory and talent that accompanied and was available to serve the Revolution. Graphic design—books, illustrations, posters, advertisements—saw perhaps the most widespread application of Constructivist and Suprematist ideas in the service of the new society. With notes on 30 artists. 156 pages, 100 illustrations. Cloth £3.95. Paperback £2.95.

History of Industrial Gravure Printing up to 1920

Otto M. Lillen

In this revised and expanded version of his book, originally published in German, the author, who is Technical Development Manager to the London Daily Telegraph, provides an authoritative account of the early development of one of the three major printing processes, gravure or intaglio—industrial gravure, that is, as distinct from artists' printmaking. 160 pages, 72 illustrations. £5.95.

Words, Words, Words

Herbert Spencer

A typographical and linguistic jeu d'esprit by the editor of *The Penguin Annual*, this book contains a series of typographic variations on the theme of words, with quotations selected from English, French, German, and other sources. 64 pages, illustrated. Paperback £2.25.

Legibility Research Abstracts 1971

Edited by Jeremy Foster

Increasing interest is being shown in the field of legibility research by academics from a number of disciplines—psychology, optics, design, typography—and professional communications specialists. This is the second issue in the series of abstracts from the wide range of journals that record developments in legibility studies. 48 pages, illustrated. Stiff card £4.

Technical Arabic

Vernon Daykin

Today, when a European goes to an Arab country to take part in some technical project, he is likely to find his Arab counterpart using Arabic technical terms. As a student of Arabic he will find that he has moved into a sphere where the names of instruments and the principles of the internal combustion engine might well be the common language and where the names of the ancient poets are unknown. It is to these students that this book is principally directed. 132 pages. Duralin binding £2.75.

Lund Humphries

Lund Humphries

Lund Humphries

Lund Humphries

Lund Humphries

EINAUDI

Originals 1972

STORIA D'ITALIA

A great publishing venture: a new way of reading Italian history. Six volumes by eminent Italian and foreign scholars, applying the most advanced methodology to the most recently unearthed facts. The history of Italy seen as part of a whole, on the European and on the world level. A work which is at one and the same time a summing-up and a future projection of the experience of a publishing house which has been in the forefront of Italian cultural life for forty years.

Fiction:

ARBASINO

La bella di Lodi

An amused and entertaining "romance", a love story which mingles Balzac, Brecht, comic strips, Kitch, and cinema techniques.

CORDERO

Opus

After reading *Opus*, one is ready to argue that Italy now has a major novelist (The Times Literary Supplement)

MANGANELLI

Gli dei italiani

A superb literary spectacle. A tense, violent, assertive triumphant fantasy (Piccolo Cial, 11 Giorni)

SCIASCIA

Il contesto

Mafia and politics in a tale of detection which has aroused violent argument.

Essays:

PACCINO

L'imbroglione ecologico

A book which places the question of the environment firmly in the political sphere.

FEI-LING DAVIS

Le società segrete in Cina 1840-1912

Written specially for Einaudi, an original contribution to the study of certain types of popular movement in modern society (E. J. Hobsbawm)

FOSSATI

La figura e il ruolo. Anni del design in Italia

The most mature period of Italian design in a critical profile with documentation of the major exponents.

Children's books:

TANTIBAMBINI

A collection for the tiniest, directed by Bruno Munari: album-books brimming with illustrations, to take apart and put together again.

EINAUDI

Poetry without a public

ISOBEL ARMSTRONG:

Victorian Scrutinies

Reviews of Poetry 1830-1870
344pp. Athlone Press. £1.50.

Dr Arnold told me that his lads seemed to care for nothing but *Davy's* next No., and the Classics suffered accordingly—Can that Man's public and others of the like kind materially affect the question? Wordsworth's lament to his publisher in 1842 was echoed by Clough in 1853 to whom it was "plain and patent enough, that people much prefer *Unity Fair* and *Black House*. Why so?" and by the many Victorian writers who cared about the survival of poetry and were fearful of its decline before the democratic onslaught of the novel. It is in response to such fears—fears that, like the epic a century before, poetry would remain high in critical esteem but unimportant and unread—that many of the critical issues of 1830-70 took shape.

What was the relationship between poetry and the expression of philosophy or the inculcation of morality, which the novelists seemed to handle so easily? Could one, or should one, say of any major poet, as Caroline Fox did of early Dickens: "He is doing a world of good in a very healthy way." Was the poetry of the age at all comparable to its magnificent achievements in engineering, or commerce or urban reform? Why was so little good poetry written about the contemporary world? While the imaginations of Mrs Gaskell or Dickens seized on events of the very moment, those of the poets preferred to linger with Arthur or Renaissance Italy or the legends of the North.

Isobel Armstrong rightly sees that although questions such as these determine the form of virtually every Victorian article on poetry, they are only very rarely voiced with

the intelligence and generalizing power which would make them of continuing critical importance. She has therefore not tried to represent the "feel" of the age with bad and good in an authentic mix, but has selected thirteen of the very best, grouped around three moments of particularly clear critical focus, the publication of Tennyson's early work, the debate around Arnold's 1853 *Preface*, Clough and Browning in 1869. The reviews are majestic in their confidence in the printed medium—if sometimes amazingly garrulous and serve as a telling reminder of how much we have lost since such pieces could only now appear in journals directed to an audience already committed to the cause of poetry.

The question of modernity produces much rhetoric on the temper of the age—notably good from Sterling on the ripeness of the moment for imaginative interpretation, from Clough on the haunting beauty of the city-scape, from Morley on the intellectual challenge of the 1860s, and from Kingsley, who with characteristic clumsiness honestly reduces the debate about Arnold and the value of the classics to a question of the efficiency of the Civil Service.

But it is the question of the relation of beauty and truth that produces really good reviews, because fine things are often thrown off in the heat of forging a theory of general importance. In Hallam's famous prefiguring of Pater and Wilde, which masquerades as an essay on Tennyson's 1830 *Poems*, it is both the quality of the passing insights as well as the overall position that remain of interest. How revealing it is, for instance, that Hallam opposes Keats and Shelley to Wordsworth, the sensuously alive to the reflective, in definitions which many would now regard as fitting Wordsworth exactly:

So vivid was the delight attending the simple exertions of eye and ear, that

it became mingled... with their trains of active thought, and tended to absorb their whole being into the energy of sense... These men had no need to seek; they lived in a world of images... powerful tendencies of imagination to a life of immediate sympathy with the external universe.

If only *The Prelude* had been published, how different that opposition might have looked! But this brilliant essay is also one of the most damaging documents of its age.

It sets up the problem of the congruence of beauty and truth in misleading terms rightly ignored by fiction, which bedevil the Victorian debate until their late flowering in the over-bright colours of Rossetti, Pater, and Wilde. Only John Morley in 1869 comes near considering Hallam's propositions with the needed intelligence. His dogged probing of the nature of the beauty of *The Ring and the Book*, his scorn for the intellectual poverty of the age's poetry, and above all his recognition that the "crude and incessant application of a narrowly moral standard, thoroughly misunderstood, is one of the intellectual dangers of our time" produces the most stimulating review in the collection.

Overall the essays exhibit four characteristic weaknesses. Anxiously feeling the pulse of the age, reviewers cannot resist ranking their subjects against the masters of the past and can produce vulgar nonsense such as this Oxford note on Tennyson:

He is far enough above mediocrity for the full vindication of his dignity. He may sit in his place for many years. We will pay him due homage, with one reservation. If he is a king, it is not in a generation of giants.

Many reviewers are uncertain of quite what they are looking at, and so talk

far too much about the "feeling" of the age, and too little about the "energy" of sense. Their inability to recognize the peculiarities of the Victorian poetic and the clumsiness of their largely unexamined terms encourage the examination of the poet's spirit, or worse, of his soul.

Mrs Armstrong writes extensively on these but to her long and penetrating criticism, which demands that poetry should be judged on its own terms, she adds a wide range of degenerate ideas, a mixture of graces of writing and criticism a style should be like water—and she is persuasive in her denunciations of one critical tool, Shakespeare and Milton. While demonstrating the long-lived concept, she is just how two-faced a reviewer can be. On the one hand she is sympathetic as an aesthetic to a poet's plot, as the immediate application of emotion; but, needless to say, the author's emotions are themselves here too. Concomitant devices were aids to the same notion quite rightly regarded as the essence of poetry. In Germany, both the readable and schoolteachers' clinging to the same attitude, even long after it had been related by writers and by critics. The writer continued a man who felt more "deeply", and more passionately than other men, and who for this reason was capable of a richer, more effective expression of his feelings. This is how people say of a poet, for instance, Edward Taylor, the poet himself had other things on his mind: his letters, in his deepest sense quite insep-

arable from content, is in its origins indeed almost the same thing... A beautiful thought, a beautiful emotion come poetically into being only through a beautiful form: without it, a beautiful thought, a beautiful vision have no artistic value.

The emphasis here has been shifted from the emotion itself to its verbalization. For Mörike, the perfection of this is the poet's prerogative. A contemporary of Mörike, Bandel, put it in even clearer and more extreme terms: "The heart's capacity of emotion does not facilitate poetic expression." After 1890 German writers came to similar conclusions: emotion, content, represent "for the writer no more than the materials, in themselves neutral", out of which "the aesthetic whole is put together". As Toni Krüger says in Thomas Mann's famous novella: "Emotion, warm, heartfelt emotion, is always banal and unusable", and only a dilettante believes that "the creative artist is permitted to feel". Some years before this Hofmanns, in an essay on poetics, arrived at the lapidary formulation: "Die

In pursuit of pathos

BY WOLFDIETRICH RASCH

Worte sind alles"—a precise antithesis to Goethe's "Gefühl ist alles". Rilke dismisses emotion too, even though in *Malte Laurids Bridge* he defines poetry from less of an aesthetic perspective than Mann and Hofmannsthal: "For verses are not, as people seem to think, emotions (these one has soon enough)—they are experiences." For Rilke, a poem is the distillation and concentration of memories.

In 1910, the year in which Rilke's novel was published, the Expressionist generation was already making its presence felt. Reading the programmes and manifestos, we can see that emotion, whose significance for literature had been played down or denied towards the end of the nineteenth century, was coming into its own again. Thus Kasimir Edschmid wrote in 1917: "The artists of the new movement were coming... A measureless expanse of emotion opened itself to them." What is new in this, Edschmid feels, is "a vast, all-embracing world-feeling. Within it stands existence, as a great vision."

Kurt Pinthus, the editor of the famous anthology of Expressionist verse *Menschheitsdämmerung*, wrote in 1915 of the "growing ardour of emotion" in the new poetry: "In it is reawakened, long despised, the sudden eruption of great emotion, *Pathos*." What this refers to and what is manifested in the works, however, is something other than the articulation of private emotions like the happiness of love or the sorrow of parting, the joys of spring or the melancholy of autumn. It is rather, as Pinthus says, "the eruption of the most general emotions, passions and virtues": the love of humanity, brotherliness, willingness for self-sacrifice.

It is striking that in Georg Kaiser's *Die Bürger von Calais* the purpose of the act of sacrifice is less significant than the readiness for it as such, which is proclaimed as the determining value, as the mark of the "New Man". Six citizens must sacrifice their lives to save the town from destruction. Seven come forward, but one of them, Eustache de St Pierre, kills himself. It is precisely

this voluntary death the play extols, even though it is not necessary for the deliverance of the town. This action possesses the highest value for Kaiser because it testifies to a willingness for self-sacrifice, upon which everything depends and which Eustache calls for and celebrates in a great speech. He praises an unselfish disposition, a will to submission as a prerequisite of that "transformation" which will lead to the emergence of the "New Man".

These are the most general emotions whose "eruption" Pinthus sees in Expressionism, a movement which was, in Walter Hasenclever's words, "the revolt of the spirit against reality". This revolt showed itself to some extent in rational argument, but above all in the impassioned protest of emotion against a reality which the Expressionists loathed and despised. They saw a world in which men were alienated from one another and human existence was impoverished and stunted. Life was restricted by fossilized social hierarchies, reduced to the pursuit of material goals, threatened by the uncontrollable forces of technology.

This new valuation of emotion is thus ideological. Emotion is played off against a reality determined by intellect, by a rational ordering of human existence, a "false reality". This is only a more radical version of ideas already widespread in Germany at the turn of the century: ideas which saw the inadequacy and destructiveness of reason and exalted in its place the "irrational", the forces of emotion, which "were declared to be 'more profound' than thought. Ludwig Klages's *Der Geist als Widersacher der Seele* is only one of numerous examples of this tendency. Yet the elevation of emotion had an ideological element even in the eighteenth century. Emotion was seen as the opponent of social behaviour, but also of the artistic taste of the court and salons of Neoclassicism and Rococo. In emotion there was spontaneity, elemental energy, as opposed to the

The Discovery of the Individual 1050-1200

COLIN MORRIS

£3 cloth £1.50 paper

Tracing the concept of the individual back to the ninth century, this book discusses and quotes from autobiography, satire, and other of the troubadours. Illustrated with examples of the period.

Church and State in France 1870-1914

JOHN MCMANNERS

£3 cloth £1.50 paper

A study of the relations of the Church and the State in France from 1870 to 1914. This period, when the State took over education, was fraught with three-cornered intrigue between Republican Government, the Church, and the Pope.

New Testament Essays

C. K. BARRETT

£2.50

This new collection includes the Stumpff Lecture on 'Dialectical Theology of St John', the Ethel M. Wood Lecture 'The Prologue to St John's Gospel', and three lectures on the Epistles.

The Way of a Pilgrim

R. M. FRENCH

50p

The Metropolitan Anthony of Sourozh (Archbishop of Canterbury) has written an Introduction for this edition of the classic story within the context of Eastern Orthodox devotion.

Reflective Faith

AUSTIN FARRER

£3.75

... to read someone of Farrer's stature is to lose any sense of the lower levels of theological writing—so writes John in his foreword to this new collection of essays which present a long-awaited introduction to Farrer's thought.

One and Holy

The Church in Latin patristic thought

R. F. EVANS

£3.50

The problems of the Western Church in the first centuries of its existence are shown how the teachings of the Fathers are relevant to the life of the present-day Church.

AT FRANKFURT BOOK FAIR Stand 2031 Hall 1

SPCK

Golden Tales of Greece

Retold by Sir Compton Mackenzie

Illustrated by William Stobbs

The exploits of four heroes of Greek mythology retold by Sir Compton Mackenzie and superbly illustrated in colour by one of today's foremost illustrators of children's books.

Perseus
Theseus
Jason
Achilles

Each book 64 pages, with full-colour illustrations

£1.25 net each

The Living Oceans

Alec Laurie

The vast, mysterious world of the oceans, teeming with countless forms of life, is explored in all its complexity, variety, and beauty. The author also examines the relationship between the sea and the creatures who depend upon it—including man himself.

64 pages, illustrated throughout, mainly in colour

£2.75 net

Science Against Crime

Quint Kind and Michael Overman

Forensic detectives and science enthusiasts alike will find this introduction to forensic science fascinating. In terms accessible to the layman, and with the help of many diagrams and illustrations, the authors explain the sophisticated, ingenious techniques used in today's fight against crime.

160 pages, illustrated throughout, mainly in colour

£2.50 net

Friday and Robinson

Michael Tournier

Translated from the French by Ralph Manheim

Illustrated by David Stone Martin

A very special children's book by the winner of the Prix Goncourt. Tournier ingeniously reverses the roles of Robinson and Friday giving the story a fresh perspective.

128 pages, black and white illustrations

£1.95 net

WESTERN LITERATURE

ALDUS LONDON

PROPYLAEN BERLIN

Aldus and Propyläen announce a joint venture based on the Aldus 6-volume Literature and Western Civilization. The new work, *Western Literature*, will follow in the tradition and style of Propyläen's renowned *Kunst- und Welt-Geschichte*.

Further volumes will comprise a dictionary of authors, an index of principal subjects, and an album of gramophone records containing readings of works of literature in their original languages.

Western Literature will have a total of more than 3000 pages, about 2400 black-and-white illustrations, and some 300 facsimiles, in colour, of literary documents.

A HISTORY OF DISCOVERY AND EXPLORATION

This series takes the reader on a journey through time and space in the company of some of the world's most intrepid men. Beginning with the earliest-known explorers of the ancient world, the series includes the voyages of Columbus, Magellan, and their contemporaries; the colonization of the New World; the search for the riches of the South Seas; and the conquest of deserts, jungles, perilous mountain peaks, and frozen wilderness by men to whom every frontier is a challenge.

The Search Begins
The New World
Eastern Islands, Southern Seas
Africa and Asia: Mapping Two Continents
Earth's Last Frontiers

Each book 488 pages, illustrated throughout in colour

Each £3.95 net

Aldus Atlas Series

These books integrate lively, informative text, beautiful full-colour illustrations, and specially-made relief maps to give the reader a wide-ranging yet detailed view of the natural world. Easily-recognizable symbols on the maps clearly indicate the distribution of the sea's resources and the earth's plants.

Atlas of Plant Life H. L. Edlin
Atlas of the Sea Robert Barton

Each book 128 pages, illustrated throughout in colour

Each approximately £3.00

WOMAN ALIVE

The expanding world of today's woman—her traditional responsibilities, her new and exciting opportunities—is the theme of this comprehensive new series. Each lavishly illustrated volume treats a distinct aspect of woman's increasingly complex role, packed with practical advice and guidance to help her achieve domestic, social, and personal fulfilment.

First four titles (others in preparation):

Discover a Lovelier You
Ann Craig
Understanding Your Body
Frederic C. Appel
The Sexual Side of Love
Maureen Green
What Makes Men Tick
Irma Kurtz

144 pages, illustrated throughout in colour

£2.50 net each



ALDUS
BOOKS
LONDON



romans

JEAN BASSAN
La possession
ou la maladie du pouvoir.

PIERRE KYRIA
La mort blanche

Quatre vieilles dames dans une
pension du faubourg de Lisbonne.

ARNOLD MANDEL
Le périple

L'Allemagne ou Afrique du Sud,
et jusqu'en Israël, en passant par
l'Italie, un roman-confession.

BERNARD MATIGNON
Les soldats de bois

Un petit garçon pendant la guerre.

MARCEL SEGUIER
Le noyer
d'Amérique

Un homme regarde la vie comme
un film muet: un arbre, des lapins,
une petite fille...

BERNARD TOUCHAIS
Le lieutenant
Verberie

Un jeune homme pris au jeu
de la guerre.

ANNE-MARIE CAZALIS
La décennie

Le roman de la France
des années 60.

PIERRE TALLIAN
Le plaisir rouge

Les nouveaux enfants du siècle.



un
roman-
document

PAUL DELLAPINA
Cambrioles

Les mémoires
d'un gentleman-cambrioleur.

fayard



Two of the woodcuts from Franz Masereel's "picture-novel", *Mein Stundenbuch*, first published by Kurt Wolff in 1920.

hollow ceremony and frivolity of
court culture.

It was soon recognized how far the
problem of "expression" is a formal
one, as is clear from painting and
architecture. Certainly, Goethe conceives
Strasbourg Cathedral as a building
which gives "out of an emotion". But he
sees also that "everything is form".

Needless to say we are not faced here with the
harmonious proportions of late
Baroque but with a different formal
principle, which does not strive for
"beauty" in the accepted sense but
for "charakteristische Kunst".

This is Goethe's own term for what we
would call expressive art: art which
seeks the greatest intensity of expres-
sion. The Gothic building, despised by
the taste of Goethe's age as barbaric,
as a "bristling monster", whose
bizarrely distributed stresses made his
contemporaries dizzy, captivated him as a
"colossal", as an exotic creation—like those
Negro masks which Derain took to his
friends Picasso and Gris in the Paris
studio in the Bateau-Lavoir.

The Expressionists, too, admired the
simple expressive power of primitive art.
Comparison with Goethe's impres-
sions of Strasbourg is valid, for he
himself praises primitive art in his
well-known essay on the cathedral:
"This is just how savages decorate
coconut-shells, feathers, and their
own bodies—with bizarre strokes,
monstrous figures, violent colours."

Goethe himself produces expres-
sive art of this kind in two ways.
Avoiding clichés, he has a liking for
extreme, strident images, robust
turns of phrase. When he wishes to
articulate a desire to die before being
weakened by age, he resorts to a
repellent, grotesque image of terror:

El mich fass!
Greisen im Meer Nebelduft,
Entzahnte Kiefern schneitem
Und das schlockende Gebirn.

Elsewhere, emotion alters visible
reality. During a ride by night
through the forest, fear transforms the
external world:

Schon stand im Nebelkield die Eiche,
Ein aufgestürmter Riese da.

When Büchner's Woyzeck leads the
faithless Marie to the pond and is
about to stab her, he sees the Moon
as "a bloody sword". One can dis-
cover such examples of expression-
ism *avant la lettre* at all periods.
Eighteenth-century writers, too, re-
cognized that the suggestive verbal
expression of emotion does not, of
course, arise spontaneously but is
consciously shaped. It is the emo-
tional energies released by the con-
frontation of Nature and the human
world which, as Goethe wrote in
1776, "drive themselves on and on
to the most realized expression"
through the artist. This expression
must be "realized", for the artist's
deliberation is involved. "If the soul
should speak, then already, alas, the
soul is speaking no more," as Schil-
ler pitifully put it; he also warned the
poet to beware of writing about pain
in the midst of his own pain. "This
deliberation, which was for Novalis"

implicit in the creative process, is
stressed also by Hegel in his aesthet-
ics: "If, however, a work of art is to
arise, deliberation must take the
place of momentary sensation." Hegel
recognizes that although literature
gives the effect of being an im-
mediate expression of emotion, this is
an illusion produced by art.

Furthermore, in verbal terms, what is
consciously created must never lose the
impression of spontaneity; it should
continue to give a semblance of it, as a
natural growth from the germ of the
subject.

That expressive art governed by
emotion is also conscious form was
made clear to Goethe by the resis-
tance of language to the expression of
emotion, even though it is the neces-
sary medium: "Every form, even the
most felt, contains some untruth."

This is echoed, over a hundred years
later, in Georg Trakl's line: "Dem
Unfassbaren haucht das träge Wort/
Vergeblich nach..." When we read
in one of Trakl's poems: "Der Saun
des Waldes schließt blaue Tiere ein",
the blue signifies not a colour value
but an emotional one. But this sym-
bolic blue in the poem is directly
assigned to a manifestation of the ob-
jective world: "blue animals".

Hence emotion changes the aspect of
reality. This had already occurred in
earlier periods—Goethe and
Büchner have provided us with
examples—but in Expressionism it
becomes a basic creative principle
and is more radically carried through
than before, above all in early
twentieth-century painting.

Trakl's "blue animals" also
appear as "blue horses" in a famous
picture by Franz Marc. Ernst Bloch
has rightly observed that "Expres-
sionist paintings are far more charac-
teristic of the movement than is the
literature". As early as the 1890s
Van Gogh and Gauguin, Munch and
Hodder embarked on the deliberate
transformation of the objective
world in painting, which was thought
of less and less as representa-
tional. This anti-realism continually
bases itself on emotion. Around
1900, artists discovered the expressive
value of unmixed colours, and pure
line acquired a similar function.
Gauguin demanded: "Why should
we not succeed in producing colour
harmonies which correspond to the
state of our soul?"

In Munich the psychologist Theodor
Lipps, whose experiments were a source
of inspiration for the Blaue Reiter
artists, investigated the psycho-
logical effect of patterns of lines, the
expressive functions of the artist's
media. Lipps's pupil Klages de-
veloped his own theory of expres-
sion.

Objective reality lost its primacy,
painting posited a counter-reality, a
"world of expression", wherein
visible things—above all colour and
line—became symbols of emotional
states. For the Fauves the word ex-
pression was at the centre of their
aesthetic, and the German painters
took it over. As early as 1902 Paula
Modersohn-Becker was writing in her
diary: "When painting a picture one
shouldn't think of Nature..." Rather
it is my private emotion that mat-
ters." Emil Nolde's works are given
life by the capacity of colour to
articulate emotion. The Dresden

group of painters Die Brücke found
the justification for distorting nature
in emotion. To begin with, these ex-
pressive deviations from natural
forms were misunderstood, rejected
as crude and shapeless. But in these
paintings even the most extreme dis-
tortion is intentional, a part of their
formal canons. *Deformation est forma*.
This devaluation of objects ultimately
leads to their total abandonment in
the "abstract expressionism" of
Kandinsky, who developed a pure
expressive language out of pictorial
signs. Such art has many modes, and
techniques arrived at through con-
scious experiment are enriched by
studying the spontaneous expres-
siveness of the art of primitive peoples,
of amateur painters, of children and
the mentally ill, whose powers of ex-
pression, free from the ordering in-
tellect's control, were illustrated in a
large monograph by Pinhorn
(1922).

In literature Expressionism failed
to develop as consistent and varied

as in painting. The poets, too, can be ecstatic

certain aspects of Expressionism, em-
bodied specifically in the plays and
poetry, or even the economics of re-
printing fiction played during the re-
discovery of the movement after 1945
is not considered.

That Arnold succeeds admirably in
presenting a convincing case for a
major re-estimation of fiction's place
within the Expressionist canon can-
not be questioned. And that he backs
up his critical readjustments with a
salutary plea that many of the elusive
works under discussion be reprinted
adds a sense of conservationist
urgency to his researches. Yet
whether the reader will be willing to
endorse his contention that the much-
maligned epic genre was really the
centre of creative activity at the time
and not just a happier Cinderella
than had hitherto been supposed—
is less certain.

At the moment, the case for sug-
gesting this rests to a considerable
extent on quantitative evidence (well
adduced in the first chapter's survey
and in the most useful inventory of
prose by Expressionist writers which
concludes the volume) and also on
contextual grounds: for example, the
argument that there was among the
Expressionists, mindful of their
French and Russian heritage, an urge
to write works which would elevate
German novel-writing into the big
league of European fiction. Such

reference on certain biased
aspects of the movement,
as Sergei's *Im Hause des
Kunst*, coupled with a
clarity of Expressionist
emotionality of the Ex-
pressionist, has led to an
emphasis of what had been
a spiritual kinship with

the sound of the poet
lit is heightened to thum-
which makes the walls
swell. Obviously there is
ative for this experience
reality. The poem is
inner, spiritual reality, as
the threatening aspect of
aroused even by the sud-
lump; but this time
portrayed as outward,
as a fact: "Die Mauer
aus..." This process
the frontiers of "nor-
pathological consciousness
for mentally disturbed
take internal states as

A residual distrust
of emotions

Robert Musil was one
to become aware of the
significance of "border-
between normality and
deviation, and expanded
early as 1911 in an essay
Umanität und Kunst".
Musil is an espe-
cial source for a com-
plete problem of art and
After literary Expression-
which Musil was associ-
early years, had found-
leit of ideological Pol-
1920s he drew up a
of the movement's ex-
and again he asked
nature of emotions. He
begin with that the
had left behind a resid-
1927, in his
though what role either
of a spiritual kinship with

Collier-Macmillan Publishers, London
announce the English language
publication of:

THE GREAT
SOVIET
ENCYCLOPEDIA

(Bol'shaia Sovetskaia Entsiklopediia)

30 Volumes
plus indices

This officially approved translation will convey Soviet opinions
on virtually every subject. It will appeal to students and scholars
serious interest in Russian affairs and Slavic languages, as well as
translations developing the Soviet Union as a market.

The Great Soviet Encyclopedia will be published at a rate of
year for six years. The first volumes will appear in late 1973.

For details, and information about pre-publication offer, please
Collier-Macmillan Publishers
Blue Star House, Highgate Hill
London N19, England

Collier-Macmillan International
866 Third Avenue
New York, New York 10022

or your Collier-Macmillan representative.

EXPRESSIONISM

a formal system as per-
its own way it took up
cause. A poem by Er-
Lutz begins:

Ich flamme das Gedächtnis
In donnernden Stößen
Ich fühle mich dann
Verkrampft in Tischen
Und muss dies alles schau-
en die Mauer bauen aus

The sound of the poet
lit is heightened to thum-
which makes the walls
swell. Obviously there is
ative for this experience
reality. The poem is
inner, spiritual reality, as
the threatening aspect of
aroused even by the sud-
lump; but this time
portrayed as outward,
as a fact: "Die Mauer
aus..." This process
the frontiers of "nor-
pathological consciousness
for mentally disturbed
take internal states as

Arnold:
Expressionismus
Suttgart: Kohlhammer.

Expressionismus is in-
various ways as a rescue
and it is, in the light of
reprinting projects, the
at the right time. The
the German Expressionists
specially poets and dramatists.
discursive prose form, with
quashed. Indeed, Armin
only reveals in his first
and discrepancy between
of Expressionist fic-
the false conventional
a movement of dramatists
with one or two fringe
more as exceptions pro-
he also traces how this
conception arose over the

At the moment, the case for sug-
gesting this rests to a considerable
extent on quantitative evidence (well
adduced in the first chapter's survey
and in the most useful inventory of
prose by Expressionist writers which
concludes the volume) and also on
contextual grounds: for example, the
argument that there was among the
Expressionists, mindful of their
French and Russian heritage, an urge
to write works which would elevate
German novel-writing into the big
league of European fiction. Such

reference on certain biased
aspects of the movement,
as Sergei's *Im Hause des
Kunst*, coupled with a
clarity of Expressionist
emotionality of the Ex-
pressionist, has led to an
emphasis of what had been
a spiritual kinship with

the sound of the poet
lit is heightened to thum-
which makes the walls
swell. Obviously there is
ative for this experience
reality. The poem is
inner, spiritual reality, as
the threatening aspect of
aroused even by the sud-
lump; but this time
portrayed as outward,
as a fact: "Die Mauer
aus..." This process
the frontiers of "nor-
pathological consciousness
for mentally disturbed
take internal states as

Arnold:
Expressionismus
Suttgart: Kohlhammer.

Expressionismus is in-
various ways as a rescue
and it is, in the light of
reprinting projects, the
at the right time. The
the German Expressionists
specially poets and dramatists.
discursive prose form, with
quashed. Indeed, Armin
only reveals in his first
and discrepancy between
of Expressionist fic-
the false conventional
a movement of dramatists
with one or two fringe
more as exceptions pro-
he also traces how this
conception arose over the

At the moment, the case for sug-
gesting this rests to a considerable
extent on quantitative evidence (well
adduced in the first chapter's survey
and in the most useful inventory of
prose by Expressionist writers which
concludes the volume) and also on
contextual grounds: for example, the
argument that there was among the
Expressionists, mindful of their
French and Russian heritage, an urge
to write works which would elevate
German novel-writing into the big
league of European fiction. Such

reference on certain biased
aspects of the movement,
as Sergei's *Im Hause des
Kunst*, coupled with a
clarity of Expressionist
emotionality of the Ex-
pressionist, has led to an
emphasis of what had been
a spiritual kinship with

the sound of the poet
lit is heightened to thum-
which makes the walls
swell. Obviously there is
ative for this experience
reality. The poem is
inner, spiritual reality, as
the threatening aspect of
aroused even by the sud-
lump; but this time
portrayed as outward,
as a fact: "Die Mauer
aus..." This process
the frontiers of "nor-
pathological consciousness
for mentally disturbed
take internal states as

Arnold:
Expressionismus
Suttgart: Kohlhammer.

Expressionismus is in-
various ways as a rescue
and it is, in the light of
reprinting projects, the
at the right time. The
the German Expressionists
specially poets and dramatists.
discursive prose form, with
quashed. Indeed, Armin
only reveals in his first
and discrepancy between
of Expressionist fic-
the false conventional
a movement of dramatists
with one or two fringe
more as exceptions pro-
he also traces how this
conception arose over the

At the moment, the case for sug-
gesting this rests to a considerable
extent on quantitative evidence (well
adduced in the first chapter's survey
and in the most useful inventory of
prose by Expressionist writers which
concludes the volume) and also on
contextual grounds: for example, the
argument that there was among the
Expressionists, mindful of their
French and Russian heritage, an urge
to write works which would elevate
German novel-writing into the big
league of European fiction. Such

reference on certain biased
aspects of the movement,
as Sergei's *Im Hause des
Kunst*, coupled with a
clarity of Expressionist
emotionality of the Ex-
pressionist, has led to an
emphasis of what had been
a spiritual kinship with

the sound of the poet
lit is heightened to thum-
which makes the walls
swell. Obviously there is
ative for this experience
reality. The poem is
inner, spiritual reality, as
the threatening aspect of
aroused even by the sud-
lump; but this time
portrayed as outward,
as a fact: "Die Mauer
aus..." This process
the frontiers of "nor-
pathological consciousness
for mentally disturbed
take internal states as

Arnold:
Expressionismus
Suttgart: Kohlhammer.

Expressionismus is in-
various ways as a rescue
and it is, in the light of
reprinting projects, the
at the right time. The
the German Expressionists
specially poets and dramatists.
discursive prose form, with
quashed. Indeed, Armin
only reveals in his first
and discrepancy between
of Expressionist fic-
the false conventional
a movement of dramatists
with one or two fringe
more as exceptions pro-
he also traces how this
conception arose over the

At the moment, the case for sug-
gesting this rests to a considerable
extent on quantitative evidence (well
adduced in the first chapter's survey
and in the most useful inventory of
prose by Expressionist writers which
concludes the volume) and also on
contextual grounds: for example, the
argument that there was among the
Expressionists, mindful of their
French and Russian heritage, an urge
to write works which would elevate
German novel-writing into the big
league of European fiction. Such

reference on certain biased
aspects of the movement,
as Sergei's *Im Hause des
Kunst*, coupled with a
clarity of Expressionist
emotionality of the Ex-
pressionist, has led to an
emphasis of what had been
a spiritual kinship with

the sound of the poet
lit is heightened to thum-
which makes the walls
swell. Obviously there is
ative for this experience
reality. The poem is
inner, spiritual reality, as
the threatening aspect of
aroused even by the sud-
lump; but this time
portrayed as outward,
as a fact: "Die Mauer
aus..." This process
the frontiers of "nor-
pathological consciousness
for mentally disturbed
take internal states as

Arnold:
Expressionismus
Suttgart: Kohlhammer.

Expressionismus is in-
various ways as a rescue
and it is, in the light of
reprinting projects, the
at the right time. The
the German Expressionists
specially poets and dramatists.
discursive prose form, with
quashed. Indeed, Armin
only reveals in his first
and discrepancy between
of Expressionist fic-
the false conventional
a movement of dramatists
with one or two fringe
more as exceptions pro-
he also traces how this
conception arose over the

At the moment, the case for sug-
gesting this rests to a considerable
extent on quantitative evidence (well
adduced in the first chapter's survey
and in the most useful inventory of
prose by Expressionist writers which
concludes the volume) and also on
contextual grounds: for example, the
argument that there was among the
Expressionists, mindful of their
French and Russian heritage, an urge
to write works which would elevate
German novel-writing into the big
league of European fiction. Such

reference on certain biased
aspects of the movement,
as Sergei's *Im Hause des
Kunst*, coupled with a
clarity of Expressionist
emotionality of the Ex-
pressionist, has led to an
emphasis of what had been
a spiritual kinship with

the sound of the poet
lit is heightened to thum-
which makes the walls
swell. Obviously there is
ative for this experience
reality. The poem is
inner, spiritual reality, as
the threatening aspect of
aroused even by the sud-
lump; but this time
portrayed as outward,
as a fact: "Die Mauer
aus..." This process
the frontiers of "nor-
pathological consciousness
for mentally disturbed
take internal states as

rose, too, can be ecstatic

Arnold:
Expressionismus
Suttgart: Kohlhammer.

Expressionismus is in-
various ways as a rescue
and it is, in the light of
reprinting projects, the
at the right time. The
the German Expressionists
specially poets and dramatists.
discursive prose form, with
quashed. Indeed, Armin
only reveals in his first
and discrepancy between
of Expressionist fic-
the false conventional
a movement of dramatists
with one or two fringe
more as exceptions pro-
he also traces how this
conception arose over the

At the moment, the case for sug-
gesting this rests to a considerable
extent on quantitative evidence (well
adduced in the first chapter's survey
and in the most useful inventory of
prose by Expressionist writers which
concludes the volume) and also on
contextual grounds: for example, the
argument that there was among the
Expressionists, mindful of their
French and Russian heritage, an urge
to write works which would elevate
German novel-writing into the big
league of European fiction. Such

reference on certain biased
aspects of the movement,
as Sergei's *Im Hause des
Kunst*, coupled with a
clarity of Expressionist
emotionality of the Ex-
pressionist, has led to an
emphasis of what had been
a spiritual kinship with

the sound of the poet
lit is heightened to thum-
which makes the walls
swell. Obviously there is
ative for this experience
reality. The poem is
inner, spiritual reality, as
the threatening aspect of
aroused even by the sud-
lump; but this time
portrayed as outward,
as a fact: "Die Mauer
aus..." This process
the frontiers of "nor-
pathological consciousness
for mentally disturbed
take internal states as

Arnold:
Expressionismus
Suttgart: Kohlhammer.

Expressionismus is in-
various ways as a rescue
and it is, in the light of
reprinting projects, the
at the right time. The
the German Expressionists
specially poets and dramatists.
discursive prose form, with
quashed. Indeed, Armin
only reveals in his first
and discrepancy between
of Expressionist fic-
the false conventional
a movement of dramatists
with one or two fringe
more as exceptions pro-
he also traces how this
conception arose over the

At the moment, the case for sug-
gesting this rests to a considerable
extent on quantitative evidence (well
adduced in the first chapter's survey
and in the most useful inventory of
prose by Expressionist writers which
concludes the volume) and also on
contextual grounds: for example, the
argument that there was among the
Expressionists, mindful of their
French and Russian heritage, an urge
to write works which would elevate
German novel-writing into the big
league of European fiction. Such

reference on certain biased
aspects of the movement,
as Sergei's *Im Hause des
Kunst*, coupled with a
clarity of Expressionist
emotionality of the Ex-
pressionist, has led to an
emphasis of what had been
a spiritual kinship with

the sound of the poet
lit is heightened to thum-
which makes the walls
swell. Obviously there is
ative for this experience
reality. The poem is
inner, spiritual reality, as
the threatening aspect of
aroused even by the sud-
lump; but this time
portrayed as outward,
as a fact: "Die Mauer
aus..." This process
the frontiers of "nor-
pathological consciousness
for mentally disturbed
take internal states as

Arnold:
Expressionismus
Suttgart: Kohlhammer.

Expressionismus is in-
various ways as a rescue
and it is, in the light of
reprinting projects, the
at the right time. The
the German Expressionists
specially poets and dramatists.
discursive prose form, with
quashed. Indeed, Armin
only reveals in his first
and discrepancy between
of Expressionist fic-
the false conventional
a movement of dramatists
with one or two fringe
more as exceptions pro-
he also traces how this
conception arose over the

At the moment, the case for sug-
gesting this rests to a considerable
extent on quantitative evidence (well
adduced in the first chapter's survey
and in the most useful inventory of
prose by Expressionist writers which
concludes the volume) and also on
contextual grounds: for example, the
argument that there was among the
Expressionists, mindful of their
French and Russian heritage, an urge
to write works which would elevate
German novel-writing into the big
league of European fiction. Such

reference on certain biased
aspects of the movement,
as Sergei's *Im Hause des
Kunst*, coupled with a
clarity of Expressionist
emotionality of the Ex-
pressionist, has led to an
emphasis of what had been
a spiritual kinship with

the sound of the poet
lit is heightened to thum-
which makes the walls
swell. Obviously there is
ative for this experience
reality. The poem is
inner, spiritual reality, as
the threatening aspect of
aroused even by the sud-
lump; but this time
portrayed as outward,
as a fact: "Die Mauer
aus..." This process
the frontiers of "nor-
pathological consciousness
for mentally disturbed
take internal states as

Arnold:
Expressionismus
Suttgart: Kohlhammer.

Expressionismus is in-
various ways as a rescue
and it is, in the light of
reprinting projects, the
at the right time. The
the German Expressionists
specially poets and dramatists.
discursive prose form, with
quashed. Indeed, Armin
only reveals in his first
and discrepancy between
of Expressionist fic-
the false conventional
a movement of dramatists
with one or two fringe
more as exceptions pro-
he also traces how this
conception arose over the

At the moment, the case for sug-
gesting this rests to a considerable
extent on quantitative evidence (well
adduced in the first chapter's survey
and in the most useful inventory of
prose by Expressionist writers which
concludes the volume) and also on
contextual grounds: for example, the
argument that there was among the
Expressionists, mindful of their
French and Russian heritage, an urge
to write works which would elevate
German novel-writing into the big
league of European fiction. Such

reference on certain biased
aspects of the movement,
as Sergei's *Im Hause des
Kunst*, coupled with a
clarity of Expressionist
emotionality of the Ex-
pressionist, has led to an
emphasis of what had been
a spiritual kinship with

the sound of the poet
lit is heightened to thum-
which makes the walls
swell. Obviously there is
ative for this experience
reality. The poem is
inner, spiritual reality, as
the threatening aspect of
aroused even by the sud-
lump; but this time
portrayed as outward,
as a fact: "Die Mauer
aus..." This process
the frontiers of "nor-
pathological consciousness
for mentally disturbed
take internal states as

Arnold:
Expressionismus
Suttgart: Kohlhammer.

Expressionismus is in-
various ways as a rescue
and it is, in the light of
reprinting projects, the
at the right time. The
the German Expressionists
specially poets and dramatists.
discursive prose form, with
quashed. Indeed, Armin
only reveals in his first
and discrepancy between
of Expressionist fic-
the false conventional
a movement of dramatists
with one or two fringe
more as exceptions pro-
he also traces how this
conception arose over the

At the moment, the case for sug-
gesting this rests to a considerable
extent on quantitative evidence (well
adduced in the first chapter's survey
and in the most useful inventory of
prose by Expressionist writers which
concludes the volume) and also on
contextual grounds: for example, the
argument that there was among the
Expressionists, mindful of their
French and Russian heritage, an urge
to write works which would elevate
German novel-writing into the big
league of European fiction. Such

and ideas of our own... In short, our
emotional state accommodates the
object to itself in accordance with its
needs: in fact it creates it.

There is an obvious analogy here with
the procedures of expressive art.

Elsewhere in the novel we are
given a detailed outline of Ulrich's

Fifty Years of Yeomanry Uniforms

Volume 1

An album of paintings by the late Edmund A. Campbell with introduction and detailed descriptions by R. G. HARRIS

A magnificent collection of 32 coloured plates depicting individual uniforms and reproduced here for the first time. Each illustration fully researched and meticulously described. Illustrated £7.50

A Field Guide to Australian Wildflowers

MARGARET HODGSON
ROLAND PAINE

A comprehensive guide to the most commonly found Australian wildflowers covering 384 plants, illustrated in colour, together with botanical and common names, colours, sizes, habits, flowering seasons, leaf descriptions, and full indices. Illustrated £3.20

Screen World 1972

JOHN WILLIS

Volume 24 of the world famous pictorial and statistical record of the current film season. Includes about 1,000 profiles and screen shot photographs, dramatic close-ups, full-page portraits and index. Illustrated £3.95

Metal Wear

A brief outline

ERIC N. SIMONS

A concise handbook covering the more important theories and discoveries in the field including measurement of wear, influence of surface defects, etc. Line illustrations, tables, bibliography and index. £1.80

More Famous Historical Mysteries

LEONARD GRIBBLE

Ten more tales of suspense, humour and tragedy from the author of Famous Historical Mysteries. £1.30

Men of the Road

Written and Illustrated by
CHARLES KING

A fascinating study of the Romany, examining their history, customs and habits, trades, languages and religion, and discussing from a sympathetic but realistic standpoint their place in today's world. Illustrated £1.50

New Edition

Japanese Fairy Tales

JULIET PIGGOTT

In a completely new format, this popular collection of legends is reprinted with two-colour illustrations prepared by Genji Mitu. Illustrated £1.50

MULLER

The emperor's Civil Service

P. R. C. WEAVER

Familia Caesaris

30pp. Cambridge University Press, 16.

This book would have given great satisfaction to Professor A. H. M. Jones, by whom it was inspired and to whose memory it is dedicated. Jones himself, who published an article on "The Roman Civil Service" (Clerical and Sub-clerical Grades), enjoyed nothing more than digging up the stones of Roman administration in order to discover what kind of worms lived under them.

From our literary sources we learn chiefly of the delinquencies of the emperor's freedmen and slaves, of colourful episodes in the lives of colourful characters: Tiberius's slave-girl Acme forging letters from Herod's sister Salome to her mistress, Narcissus's defeat by Pallas in the marriage-bureau which they set up for Claudius when Messalina was dead, Pallas handing over the seals of office with splendid panache; and, on the other hand, there is the dutiful Helius breaking into the Green Room to warn Nero that, though he might have won an Oscar, he was in peril of losing an

empire. But these are not the activities with which Professor Weaver's book is concerned; it is "statistical rather than prosopographical".

It is a book which will be consulted by scholars but otherwise will be rather admired than read from cover to cover: it is a study monument of patient scholarship in a very difficult field indeed. Professor Weaver has set out to find the categories and grades of employment for slaves and freedmen, both skilled and unskilled, in what we should call the Household and sub-clerical, junior and intermediate clerical, senior clerical and senior administrative in the emperor's personal imperial administration, organization, promotion, marriage all with the general object of comparing slaves and freedmen in imperial with those in private service.

Some of the evidence is literary: Frontinus, the Theodosian Code, Justinian. But the bulk of it, the identification of which was a mammoth task, consists of inscriptions, 4,000 of them, three-quarters from Rome, five-sixths from Rome and Italy, published (but not always indexed) in the Corpus of Latin Inscriptions and numerous other collections of inscriptions and papyri and in periodicals. The inscriptions themselves are unexciting.

sepulchral or other records, usually with little more than a man's name and status with, perhaps, the names of his wife and children. As a class, such records of imperial slaves and freedmen, giving the names of their owner, the emperor or some member of the imperial family, have the advantage over similar records of other slaves and freedmen that they are approximately datable.

In the case of individual senator and knightly inscriptions as apt to record their careers step by step, and so we have knowledge which is vital for the understanding of public administration under the Roman empire, slaves and freedmen, however, recorded, or if they were dead, had recorded for them no more than the post which they held when the stone was cut or at the time of death. So we are denied in this field the knowledge which we most badly need. The sub-clerical like messengers (*tabularii*), "a necessary cog in the administrative machine", had no careers; they were not, like their betters, manumitted at the age of thirty. There is only one colourful exception, a cellarman (*pedisequus*) who was manumitted and rose to a supervisory position (*adjuvans a curia*).

That is to say, after some years as attendant in the department of the Imperial war supply, he rose to the bottom rung of the clerical ladder, a grade usually occupied at the beginning of their careers by those fortunate enough to be post-sonal civil servants all their lives from their initial appointment in their late teens.

At a higher level the only careerist which we can follow step by step is of a man whose name we do not know, the father of Claudius Ptolemy, and we owe our knowledge not to inscriptions but to a poem by Statius.

Professor Weaver is much interested in a period of peaceful commerce, in which the Athenians must at first have taken the lead. But they soon found strong competition in a maritime block to the north-east, extending from Iohos in Thessaly to the northern Cyclades, where an independent school of Proto-geometric was being formed. Right in the centre of that area, the recently excavated settlement and cemeteries of Lefkandi in Euboea are now proving to be a powerful source of illumination for the later Dark Ages; and Mr Desborough's full analysis of the sequence from the publication of the pottery from Lefkandi on which he is working constitutes one of the most important novelties of this book.

Towards the end, Mr Desborough adds a few pages on the oral tradition as preserved in later Greek literature. In these sources, however, he has not much confidence, and at no point has he allowed literary evidence (e.g. concerning the Dorian Invasion and the Ionian Migration) to colour his own account, which is entirely based on his interpretation of the archaeological finds. These are set out with great clarity and plenty of illustrations in the body of the book, first by periods, districts and sites, and finally by types of object, each section being conscientiously summarized. Although this expansive treatment entails much repetition, the usefulness of the book as a layman's work of reference is thereby greatly enhanced. At times, however, the argument is so detailed that even the most alert specialist might have welcomed more footnotes: for example, some important objects are mentioned without illustration, and without any clear statement where illustrations may be found elsewhere. In spite of the condensed bibliography-cum-index at the end.

Yet this is only a small blemish in an admirably comprehensive work where theory is always separated from fact, where on any vexed issue the existence of alternative views is always stated, and where the limitations of the evidence are continually stressed. These limitations, alas, are in part due to unwarranted delays in studying and publishing vitally important Dark Age finds excavated in many parts of Greece. Let us hope that Mr Desborough's new book may persuade the excavators of the importance of their finds, and of the impatience with which the scholarly world awaits their publication.

What's behind these

best sellers in Italy

1969

AIRPORT

1970

THE GODEATHER

1971

PASSIONS OF THE MIND

1972

THE FRENCH CONNECTION

HONOR THY FATHER

WHEELS

a publisher in Milan

dall'Oglio

via Santa Croce 20/2—Milan—Italy

SPANISH LITERATURE

Restoration of an epic

de Mio Cid

by Colin Smith

Translated by Colin Smith
Clarendon Press, 1971.
Pp. 184pp. £3.75.

Poema de Mio Cid, deservedly one of the best-known of medieval Spanish epics, has for sixty years been the property of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*. It is a poem of the marriage of the Cid to the daughter of the king, a story which has been handed on in a manuscript which is now in the hands of the *Real Academia de la Lengua*.

ing editions gave a clear indication of the kind of text that would emerge. One edition was suppressed by the Spanish publisher who had commissioned it, Colin Smith's book, however, more than fulfils the hopes of its readers.

Dr Smith has, rightly, given us a conservative text. He is not a slave to the manuscript readings, but where they can be defended he preserves them, and he is especially unwilling to sacrifice them to theories of versification. His edition therefore reveals more frequent changes of assonance than Menéndez Pidal could accept, and also allows for some merely approximate assonances. We know very little about Old Spanish rules of versification, yet editors persist in altering perfectly satisfactory texts to make them follow some hypothetical norm (Juan Corominas's edition of the *Libro de Buen Amor* is a recent and notorious example). Dr Smith, more wisely, is content to form his views on versification after he has established his text. The arguments for and against the readings of different editors (Andrés Bello's work is at last given the recognition it deserves) are given concisely in footnotes. Dr Smith accepts many of Menéndez Pidal's emendations, some of which were inherited from nineteenth-century scholars, but he rejects many others; the criteria on which emendations are based are set out lucidly and convincingly in the introduction.

He preserves the linguistic flexibility (or even licence) of the manuscript, where Menéndez Pidal's version made the language uniformly archaic, and he accepts that poets even medieval epic poets are less tidy-minded than chroniclers or some editors. The chronicles which provide the *Poema* often add an explanatory sentence to lines left unexplained in the extant manuscript; a few of these are no doubt taken from lost manuscripts of the *Poema*, but the majority remain a heavy-handed intrusion on a poem which, far more than most medieval epics, proceeds by implication rather than direct explanation.

Dr Smith tells us that he has worked from the photographic facsimile of the manuscript published in 1961, and from Menéndez Pidal's photographic edition. The facsimile is undoubtedly trustworthy, unlike many alleged facsimiles of printed books which were published earlier this century; and, for various reasons, it is not easy for scholars to consult the original manuscript in the Biblioteca Nacional in Madrid. Nevertheless, one occasionally regrets that Dr Smith did not refer to the manuscript: for instance, line

16-22 appears in the facsimile to end with *le* for possibly *lo* *fazen*, but Menéndez Pidal transcribes, without comment, *se fazen*, and Dr Smith follows him. They may well be right, the facsimile shows a faint mark which may indicate that *le* has been changed to *se*; but one would feel happier if one knew that Dr Smith had seen for himself. Despite these occasional misgivings, the careful editing and constant good sense inspire confidence. This is an edition that we can safely use for general reading, literary scholarship or linguistic analysis.

It is scarcely necessary to say of a Clarendon book that the type is clear and pleasing. The layout of the text is excellent also: changes of assonance are indicated clearly, without distracting the reader, and the critical apparatus is given at the foot of each page. The regularization of *i* and *j*, of *u* and *v*, and the modernizing of the punctuation, help the reader without lessening the philological value of the edition. It would have been of still greater value if accents had been supplied, and although Dr Smith gives more cogent reasons for their omission than most like-minded editors, it remains true that accents, like commas and quotation-marks, are typographical devices whose absence from medieval manuscripts is no reason for their

Pastoral for prudes

SEBASTIAN DE CORDOBA

A la divina

Edited by Glen R. Gale

240pp. Madrid: Castalia.

When the widow of the Catalan poet Juan Boscán published his works in 1543, along with those of his younger and more talented friend Garcilaso de la Vega, she not only let loose a flood of Italianate verse which changed the whole course of Spanish poetry, but also started a craze for pastoral poetry which lasted (with scarcely any interruption, although with many variations of tone and form) until the eighteenth century. Garcilaso's poems, along with the *Hours of Our Lady*, were the only reading matter which Cervantes's Glass Graduate took with him on his journey to Italy.

But long before 1613, the year of publication of the *Exemplary Stories* of which "El Licenciado Vidriero" was one, the moralists had turned their disapproving gaze upon what we should now consider to be harmless exercises. Since their popularity was

neglect in modern critical editions. The eighty-five-page introduction is an admirable guide to the poem; it is scholarly, readable, and will undoubtedly be often quoted.

Nobody will agree at every point with Dr Smith's views: it is, for example, hard to accept that no anti-Catalan jokes had been told in Castile before the *Poema*, that the text opened with a section composed by the author in prose, or that extant manuscripts of Spanish epics show no signs of deriving from dictation by minstrel to scribe. In general, however, British hispanists will concur in Dr Smith's views, just as most Spanish readers will be hostile or incredulous. Dr Smith argues, with careful marshalling of evidence, that the poem was probably composed in 1507 by someone with legal training, who was writing for a Burgos audience though he may have been born on Castile's southern eastern frontier. It is the work of a single poet, who draws on a previous tradition of oral epic but also on the Hispano-Latin chronicles and on the Vulgate Bible; its connections with the historical Cid and his contemporaries are more tenuous than Menéndez Pidal believed, and are in any case irrelevant to its artistic quality. Dr Smith discusses the poet's technique at length; this too is a welcome innovation.

The introduction is supplemented by twenty-five pages of notes which provide a commentary illuminating, sensible and well-documented—on difficult lines of the poem and on various literary aspects. Appendices discuss the characters (there is less to be added in Menéndez Pidal's masterly research) and the relation of the poem to the chronicles. The glossary is of the high standard that Dr Smith's admirable *Collins Spanish Dictionary* leads one to expect, and the bibliography is judiciously selected, helpfully arranged, and up to date.

Scholars will continue to use Menéndez Pidal's three-volume edition, but will also turn constantly to Dr Smith. English-speaking undergraduates and general readers who want to know one of medieval Europe's literary masterpieces in the original are now incomparably better served than before, and this edition merits wide circulation even outside Britain and the United States. It is a great pity that its use will be restricted by publication in hardback only, at a price most students will be unwilling to pay. A final evaluation of Dr Smith's edition must await a detailed comparison with Ian Michael's, to be published by Manchester University Press next year; but it is already clear that this is a major contribution to epic studies.

The introduction is supplemented by twenty-five pages of notes which provide a commentary illuminating, sensible and well-documented—on difficult lines of the poem and on various literary aspects. Appendices discuss the characters (there is less to be added in Menéndez Pidal's masterly research) and the relation of the poem to the chronicles. The glossary is of the high standard that Dr Smith's admirable *Collins Spanish Dictionary* leads one to expect, and the bibliography is judiciously selected, helpfully arranged, and up to date.

Scholars will continue to use Menéndez Pidal's three-volume edition, but will also turn constantly to Dr Smith. English-speaking undergraduates and general readers who want to know one of medieval Europe's literary masterpieces in the original are now incomparably better served than before, and this edition merits wide circulation even outside Britain and the United States. It is a great pity that its use will be restricted by publication in hardback only, at a price most students will be unwilling to pay. A final evaluation of Dr Smith's edition must await a detailed comparison with Ian Michael's, to be published by Manchester University Press next year; but it is already clear that this is a major contribution to epic studies.

Córdoba's poems provided a strong influence in the mystical poetry of St John of the Cross, who probably knew the poems in their original form earlier in his life; and this influence may account for some anomalies in the saint's work, such as the reference to the "nymphs" of Judea in the *Spiritual Canyón*.

This new edition places the *Contratación* of Garcilaso, as they have been called, readily at the disposal of the reader who, if he wanted to follow up the frequent critical references to them, has previously had to go to one of the rare copies of the original edition or of a virtual reprint of it made in Zaragoza two years after its appearance, in 1577. Glen Gale has modernized the text and provided a useful introduction and bibliography; but the non-specialist reader could have done with some explanatory notes as well as the textual ones by way of commentary on the original poems and on their significance.

Major Autumn Titles from Hamish Hamilton

Queen Victoria: Her Life and Times, Vol. 1: 1819-61 Cecil Woodham-Smith

author of *Florence Nightingale*,
The Great Hunger and *The Reason Why*
This first volume of the most detailed and deeply researched life of the Queen yet written conveys an intimate portrait of Victoria's character, set against the background of the great era of British expansion. A second volume will complete this superb biography, which is the choice of the Literary Guild and of World Books.

Publication Date: 2nd October Price: £4.50

5000 Nights at the Opera The Memoirs of Sir Rudolf Bing

Sir Rudolf is without doubt one of the greatest musical impresarios of the century, to whom Berlin, Glyndebourne, Edinburgh and, above all, the Metropolitan in New York all owe an enormous debt. This unique account of a unique career will prove irresistible to all lovers of music.

Publication Date: 19th October Price: £4.00

The Bird of Night Susan Hill

A masterly new novel from the author of *The Albatross* and *Other Stories*, which gained Miss Hill a comparison with Tolstoy, *I'm the King of the Castle*, which won the Somerset Maugham Award in 1971, and the widely acclaimed *Strange Meeting*.

Price: £1.95

The Collections L.P. Hartley

Mr. Hartley's latest novel has an intriguingly unexpected denouement and is a worthy successor to *The Go-Between*, *Mrs Carteret Receives* and *The Harness Room*.

Price: £1.75

SOME OUTSTANDING TITLES PUBLISHED EARLIER THIS YEAR

Beaverbrook A.J.P. Taylor

A definitive account of Beaverbrook's all-embracing career as politician, newspaper magnate, historian and high-pressure organizer, by one of our greatest living historians. "A.J.P. Taylor's *Beaverbrook* is the most authoritative account of this part-coloured rascal-statesman. It will probably never be bettered."—*Herold Wilson, Sunday Express*. "... Alan Taylor's book is a massive achievement. It is also wonderfully entertaining."—*Tom Driberg, New Statesman*.

Price: £5.50

Saint-Simon Memoirs Vol.III Translated and edited by Lucy Norton

This final volume of Saint-Simon's selected historical memoirs covers the dramatic years 1716-1723, the Regency from Louis XIV's death to the majority of Louis XV, when the Regent's sudden death caused Saint-Simon's retirement.

"A stupendous achievement. In a just world, Miss Norton would be created a duchess."—*Auberon Waugh, Harpers Queen*.

A Happy Death Albert Camus

Price: £1.75

This is the posthumous publication of Camus' early work, written between 1936 and 1938. A powerful, haunting narrative which traces the career of the murderer Mersault, showing how he finally conquers happiness and retains it even in death.

"... It shows one of the most gifted writers of modern times working his way towards a masterpiece, and it contains some of the most beautiful writing he has ever achieved. ... A fascinating document for all those who are interested in the craft of fiction."—*John Broderick, Hibernia*.

A Long Silence Nicolas Freeling

Price: £2.00

The countless admirers of Commissaire Van der Valk are in for a shock, for in this novel the celebrated detective meets his death—which is admirably investigated by Arlette, his redoubtable widow.

"The story that links the life-threads of Van der Valk, Arlette and the author himself is so moving that I found tears in my eyes. With this novel Freeling steps over the boundary between the detective story and the novel, and carries us with him."—*Andrew Hope, Evening Standard*.

HERBST '72

Friedrich Schlegel
Biedermeierzeit
Deutsche Literatur im Span-
nungsfeld zwischen Restauration
und Revolution 1815 bis
1848, Drei Bände
Band I: Allgemeine Vorausset-
zungen, Richtungen,
Darstellungsmittel
1971. XX, 725 pp. Cloth DM 64,-
Band II: Formenwelt
1972. C 1100 pp.
Cloth c. DM 96,-

Fritz Schlauwe
Die deutschen Strophen-
formen
Systematisch-chronologische
Reihe zur deutschen Lyrik
1600-1950. XX, 580 pp.
Cloth DM 140,-

Renate von Heydebrand
Eduard Mörikes
Gedichtwerk
Beschreibung und Deutung der
Formenwelt und ihrer Ent-
wicklung. 1972. C. 320 pp.
Cloth c. DM 36,-

Reiner Steinweg
Das Lehrstück
Brechts Theorie einer politisch-
ästhetischen Erziehung.
1972. XIV, 282 pp. Stoff cover
DM 25,-

Literaturwissenschaft und
Sozialwissenschaften 2.
Germanistik und deutsche
Nation 1806-1848
Hgg. von Jörg Jochen Müller.
C. 250 pp. Stoff cover c. DM 15,-

Fritzhof Hager / Hartmut
Haberland / Rainer Paris
Soziologie & Linguistik
Die schlechte Aufhebung sozial-
er Ungleichheit durch Sprache.
1972. C. 288 pp. Stoff cover
c. DM 20,-

Erich Ruprecht /
Dieter Bänisch (Hrsg.)
Literarische Manifeste
der Jahrhundertwende
1890-1910
1970. XLIV, 579 pp.
Cloth DM 52,-

Herbert Zeman
Die deutsche
anekdotische Dichtung
Ein Versuch zur Erfassung ihrer
ästhetischen und literarischen
Entstehungsformen im
18. Jahrhundert.
1971. VII, 396 pp. Cloth DM 54,-

Deutsche Geschichte
Im Überblick
Ein Handbuch. Hgg. von Peter
Raasow (1). 3., überarbeitete
und ergänzte Auflage, hgg. von
Theodor Schieffer. 1972.
C. 1000 pp. Cloth c. DM 65,-

Deutsche revolutionäre
Demokraten
Eine Dokumentation des deut-
schen Jakobinismus in sechs
Bänden. Hgg. und eingeleitet
von Walter Grab.

Hans-Werner Engels
Gedichte und Lieder
deutscher Jakobiner.
1971. 287 pp. Stoff cover
DM 20,-

Alfred Körner
Die Wiener Jakobiner.
Schriften und Dokumente
1972. 302 pp. Stoff cover
DM 22,-

Walter Grab
Leben und Werke
norddeutscher Jakobiner.
H. Würzler. G. C. Meyer.
H. Ch. Albrecht.
1973. C. 280 pp. Stoff cover
c. DM 20,-

J. B. METZLER
STUTTGART

old nobility withdrawing to the re-
lative safety of their country estates.
"France", writes M. Woronoff,
"c'est diversité." It certainly was
under the Directory. He further
insists on the extreme decentraliza-
tion of a regime that had no single
source of power at the centre and
which, almost throughout its exis-
tence, was faced with something like
a nation-wide strike of elected offi-
cials, mayors, members of munici-
palities, *juges de paix*, and so on. He
insists, too, on the educational effort
undertaken by a regime that, so
uncertain of the future, sought to
reserve for itself the future. Perhaps
the really bad luck encountered by
this unjustly decried regime was that
its efforts in this field should have
worked for the next regime. So
many of the children of the elite—
to the Directory was hardly con-
cerned to extend education, other
than the alphabet, to the common
people—educated in the new institu-
tions were to be faithful to Bona-
parte.

M. Woronoff has made intelligent

Henri the undistinguished

DANIEL B. CARROLL:
Henri Mercier and the American
Civil War
396pp. Princeton University Press.
London: Oxford University Press. £6.

Henri Mercier presented his cre-
dentials as French minister to the
United States on July 4, 1860. He
left France at the end of 1863,
on leave, and did not return to his
post. His years in Washington were
marked by the election of Lincoln,
the coming of the Civil War, and the
period in which the outcome of the
struggle had remained a matter of
general uncertainty. During this
phase of the war, reminders of the
indissoluble link forged between
France and the United States in the
course of the Revolution were con-
tinually issued to counter animosities
arising from the problems of
Confederate recognition and Mexi-
can intervention. A diplomat deeply
involved in these events might rea-
sonably be expected to have left
his mark; despite the painstaking
efforts of Daniel Carroll to illumine
Mercier's activities there seems little
evidence to indicate that such was the
case.

Mercier was born in Baltimore,
where his father had served as
consul, and this proved no help to
his understanding of America. His
knowledge of English was limited, as
were his contacts with the country
and its people. His sympathies, both

use of recent studies of death and of
popular fears. He considers that, in
a chronicle of misery and anarchy,
the Year IV was the Terrible Year,
on all counts, especially in those of
death, whether from suicide, lynching
or as a result of *choufleur*. In
economic terms, the Directory wit-
nessed the predominance of Brus-
sels, Antwerp and Ghent, at the
expense of Lille, Dunkirk and Calais
(the Belgians showed little gratitude
and the partial decline of St. As-
bourg, to the advantage of Bâle. He
illustrates the failure of the *adminis-
tration cantonale*, especially in the
countryside, which was thus left to
its own devices and to the exclusive
influence of local notables. By
broadening the lowest unit of ad-
ministration, the Directory had
sought to exclude potential *anti-cen-
tralist* influence; in this it suc-
ceeded, but, at the same time, it
abandoned local government to the
influence of notabilities who had no
interest in the survival of the Re-
public. The *canton* was in any case
much too big ever to be workable as
a municipal unit.

politically and diplomatically, were

Certainly, Mercier had few origi-
nal ideas to impart, a conventional
disbelief in the likelihood of the
restoration of the Union was accom-
panied by proposals for the accep-
tance of political secession while
preserving economic ties between
North and South. Mercier's sugges-
tion, if it was his own, indicated at
best a European outlook: the
ending of a great civil war by a
Zollverein took no account of its
causes or course. The minister may
have been conscientious in his re-
ports, but insight and understanding
seem singularly absent from his
dispatches. Mercier's role bears out
G. M. Young's assertion that "the
greater part of what passes for the
diplomatic history is little more than
the record of what one clerk said to
another clerk."

On one of his last trips from
Washington, Mercier accompanied
the President and Seward to Gettys-
burg for the dedication of the cen-
tury for the fallen. Whether he
understood the implications of the
occasion, the speeches, the issues
both articulated and felt, we do not
know. His duty, as he conceived it,
was rather to supply Paris with
sober, cautious and somewhat in-
exact estimates of future develop-
ments. Mercier is considered by
Professor Carroll to have been a
good diplomat: if this is so, the
minister's virtues may help to
account for the fallibility of foreign
policies.

Henry the Impotent

TOWNSEND MILLER:
Henry IV of Castile
306pp. Gollancz. £3.25.

Henry IV of Castile has suffered
from the hostile criticism of those
anxious after his death to praise and
justify the rule of Ferdinand and Is-
abella. Had he not done so, he must
still have belonged with the kings
who failed, like Edward II and
Richard II in English history or Peter
the Cruel in Castilian. The medieval
monarchies of Western Europe had
no solution to the problem of the
king who, for one reason or another,
did not rule in a customary man-
ner, just as they were often tried to
their uttermost by the minority or
madness of a monarch. Though there
have been several biographies of
Henry in Spanish, he has hitherto
lacked one in English.

This deficiency, Townsend Miller
has now supplied in no uncertain
way. Though his book is strongly
underpinned by the use of contem-
porary documents and chronicles,
prejudiced and contradictory as the
latter often are, this is no formal
study. Here is the story of Henry
the Impotent and his exploits vigor-
ously told. The main characters,
John II of Aragon, Villana, Queen
Juana, Henry himself, are brought

alive by the exercise of the faculties
required by the best historical novel-
ists. This is not a pejorative com-
ment. Never have the confused pol-
itics of mid-fifteenth-century Castile
been so clearly or imaginatively
explained in English. Moreover the
author is a declared sympathizer
with his tragic hero, so that there is
much humanity in the book, and
this is extended to most of the main
personalities.

For the history of the reign (ad-
ministration, social and economic
trends, etc) one must naturally look
elsewhere (to such an article as
MacKay has recently published in
Past and Present on "Popular
Movements and Pogroms in fif-
teenth-century Castile"). But for the
problems which faced the main per-
sonalities at the top, in future Mr
Miller will have to be reckoned
with. Over his central issues he is
never known whether Juan La Bel-
traneja was Henry's daughter or not.
Throughout his survey it is also
plain that Mr Miller is well abreast
of recent research on the fifteenth
century in Spain. Another feature
strongly in his favour is that he
knows his *misericordia*. Whether
it is describing the battlefield at
Olmedo or one of those open-air
meeting places which occur so fre-

quently in Castilian medieval pol-
itics, like Toros de Guisando, the
countryside comes alive.
There are a few shortcomings. It
seems odd to labour over the num-
bers of the army as estimated by
Palencia and Castillejo. Surely they
were, like many other chroniclers,
conjecturing up a large number by
naming one which came into their
heads? Was Simancas really a
"city"? The sympathy of the author
is notably not extended to the
Catalans. It is claimed that the
cover illustration (repeated in one of
the plates) is "hitherto unrepro-
duced". In fact it occurs (in colour)
as part of plate I of the *Inventario
del Archivo de los Duques de Frías*,
II (Madrid, 1967). It would have
been useful to have been given a
reference to the document from
which the signature of the king has
been taken. The reader is warned in
the text that the statue of the
Marquis of Villena is not contem-
porary; a similar warning could
well have been given about the
picture of Archbishop Carrillo from
the Chapter House at Toledo. Since
this part of the cathedral did not
itself begin to be constructed until
more than twenty years after Carril-
lo's death, the likelihood of this
"portrait" from its walls being
much like the archbishop is slight.

La République bourgeoise is very

Geschichte
des Araber

FRANÇOIS CARADÉ
Vie de Raymond R...
biographie

JEAN CARRIÈRE
L'épervier de Mahe...
roman

NICOLE AVRIL
L'été de la Saint-Va...
roman

NICOLE BLEY
La panthère bleue...
roman

LAÏCHE ION CUL, cam...
pamphlet

PATRICE DAMAISIN
L'épervier de Mahe...
roman

LAURE FOUCHER
Gigola...
roman

MANZ'IE
La dame et le fou...
roman

JACQUES BOUSQUET
Le XVIII^e siècle roman...
roman

ALAIN REMILA
La somme instrument...
roman

MICHEL BERTHET
Les smocks...
roman

EUGENE CANSELET
L'alchimie expliquée...
roman

CAMI
Pour lire sous la d...
roman

WOLINSKI
Je ne pense qu'à ça...
roman

PATRICK BRANW...
et CHARLOTTE BR...
romans

FRANKFURT
Main 5
Tel.: 77 98 64

AKADEMIE
VERLAG
BERLIN

Deutsche
Demokratische
Republik

Deutsche
Demokratische
Republik

Deutsche
Demokratische
Republik

Deutsche
Demokratische
Republik

Deutsche
Demokratische
Republik

Structuralism revived

STRUCTURAL linguistics has had
a chequered career in the Soviet
Union. After an auspicious
beginning in Tsarist Russia with the
work of Baudouin de Courtenay
(who was himself Polish but taught
in Russia for many years), the
appearance of such linguists of
genius as Jakobson and Trubetzkoy
seemed to ensure the position of
Russia as one of the great centres
of structural linguistics. Thus, it was
an irreparable loss when both
Jakobson and Trubetzkoy left for
Czechoslovakia soon after the
Revolution, the renown which should
have gone to Leningrad or Moscow
being enjoyed instead by Prague.

In the late 1920s the discipline of
structural linguistics fell into a de-
cline, when official blessing was
given to the doctrine of Marr. The
main tenets of Marr's theory were
that there is no such thing as a
single language, since a "language"
was really a collection of languages,
each class in a given society having
its own; that all languages proceed
in stages along the same path of
linguistic change but at different
speeds; that movement from one
stage to another happens suddenly
and reflects changes in socio-econ-
omic conditions; and that the only
way in which one can discover the
stages through which a given lan-
guage has passed is by studying its
semantics, since it is only there that
one can find traces of past systems
of beliefs, beliefs always determined
by socio-economic factors.

These notions had a most pernicious
effect on the development of
structural linguistics because, to
Marrists, the contrast which was
drawn between, on the one hand,
economics, sociology and semantics
and, on the other, morphology and
phonology, placed structural linguistics
in the worst possible light. The
deciding factor was the attention it
gave to systems of relations and the
study of forms. Most structural
linguistic research was being done in
the fields of morphology and phono-
logy, and it was precisely these
fields which Marr's theory dismissed
as trivial compared with the richness
of semantics.

Since Marr's emphasis on socio-
economic factors appealed to Soviet
ideologists and since formalism in
linguistics was held by the authori-
ties to be no less tainted than
"decadent bourgeois" formalism in
art and literature, structural linguistics
vanished underground. Research
into theory was largely replaced by
work of a more practical nature,
such as the preparation of teaching
grammars of Russian and other
languages and the description of the
many non-Indo-European languages
within the borders of the Soviet
Union.

Despite a public recantation by the
Soviet linguistic establishment and
the official rejection of Marr-
ism in 1950, it took thirty years for
structural linguistics to re-establish
itself in Russia, and even as late as
1965 a strong attack was being made
on structuralism and generative
grammar in the Soviet journal
Questions of Linguistics under the
slogan of "the dehumanization of
language".

The crucial point, however, is that
there is no conflict between the
abstract approach of structural lin-
guistics and more "practical"
approaches. Neither structural lin-
guistics nor its descendant, transfor-
mational-generative grammar (or
TG for short), deny Marr's claim that
there are different varieties of, say,
English, with different socio-econ-
omic groups using different vari-
eties of the language, and variations
even within a group according to
situation and subject-matter. What
they do claim is that certain major
systems of regularities are common
to all the varieties and that it is these
which enable communication to take
place between members of different
groups or speakers of different

S. K. SAUMJAN:
Principles of Structural Linguistics
Translated by James Miller.
359pp. The Hague: Mouton, 1961.

dialects and are the proper study of
the linguist.

Ironically, Marr's stress on
semantics did not lead to much
interesting work being done in that
field, whereas the development of
transformational-generative gram-
mar has led to some extremely
fruitful semantic research, one good
reason being that the much maligned
structural linguistics has, in
TG, provided a tool with which
the linguist can not only sharpen his
semantic insights but provide public
justification for them.

Since 1960, there has been a rapid
and lively development in theoretical
linguistics in the Soviet Union, espe-
cially in the field of mathematical
linguistics. Unfortunately, this devel-
opment has been marred by one
serious fault, namely that by and
large the theoretical linguists have
gained no new or fruitful insights
into the structure of language. In
contrast, those linguists who do have
such insights do not possess an
adequate theoretical framework
within which to develop these in a
systematic way.

One of the leaders in the revival of
structuralism and the development
of abstract linguistic theory is S. K.
Saumjan and his *Principles of Struc-
tural Linguistics* contains a dam-
ningly complex linguistic theory—the
Applicative Model as he calls it—but
no new insights.

The basic generative component
in Saumjan's grammar is the "Ab-
stract Generator". This produces *epi-
semions* and *semions*, semions being
"the simplest semiotic objects, that
is, so to speak, the elementary
particles which form the basis of
any linguistic unit, no matter how
complex", and episeimons are
"types" to which semions belong.
These abstract objects may be
thought of as the "abstract
analogues" of grammatical cate-
gories, or, alternatively, as distinc-
tive features in phonology.

Episeimons are combined by
means of a binary, associative opera-
tion called "application". Saumjan
postulates two primitive episeimons,
 α and β ; he interprets α as the
abstract analogue of a noun phrase,
 β as that of a simple sentence, $\alpha\beta$
and $\beta\alpha$ can be combined in various
ways. For example, the episeimon
 $\alpha\beta$ can be thought of as a function
with argument α and value β ; i.e.,
 $\alpha\beta$ is applied to α , a noun phrase,
to produce β , a sentence. In fact,
Saumjan interprets the episeimon
 $\alpha\beta$ as the abstract analogue of a
verb phrase, a verb phrase being that
element which combines with a noun
phrase to form a sentence.

Semions "represent" episeimons:
each semion represents only one
episeimon and each episeimon is
represented by only one semion. The
same symbols are used for both,
those for semions being placed in
inverted commas; thus, the epi-
semion α is the abstract analogue
of a noun phrase, the semion " α "
of a noun. Combinations of semions
of varying complexity are generated
in cycles and their complexity in-
creases with each cycle.

Saumjan's model is also equipped
with *adjectors*, *connectors* and
relators. A good example of an
adjector episeimon is negation,
which, in Saumjan's words, is "a
universal grammatical element
which, when joined to any other lin-
guistic element, leaves that linguistic
element identical with itself". The
connector episeimons can be

thought of as conjunctions, the
relator episeimons as affixes.

One of Saumjan's basic concerns
is the generation of words. Here he
introduces the notion of an empty
semion, \emptyset , to which relators can be
applied, and from the large number
of semions generated by the abstract
generator he selects five basic rela-
tors: R_1 , described as a verbal
affix; R_2 , a substantival affix; R_3 , an
adverbial affix; R_4 , an "ad-ver-
bal" adverbial affix; and R_5 , an
"ad-adverbial" adverbial affix.

In the word-generator five elemen-
tary words are postulated, $R_1\emptyset$ to
 $R_5\emptyset$, and other words generated
from them by the following rule: if
 X is a word, R_1X , etc., are also words.
In this way Saumjan can formulate
the derivational history of a word.
For example, the Russian word *zimn*
(winter) is $R_2\emptyset$, *Zimov* (to pass the
winter) is formed from the root *zim*-
by the addition of a verb-forming
suffix and is represented by the for-
mula $R_1R_2\emptyset$. *Zimovka* (the act of
wintering) is formed from the stem
zimov- by the addition of a noun-
forming suffix and is $R_2R_1R_2\emptyset$. *Zim-
ovny* (the adjective winter as in
winter quarters) is formed from *zim-
ovk*- by the addition of an adjective-
forming suffix and is $R_3R_1R_2\emptyset$.

The terms "verb", "noun",
"adjective" and "ad-verbal adverb"
are interpreted broadly. "Noun"
means a noun in the nominative case
or the infinitive form of a verb;
"adjective" means both traditional
adjectives and any expressions mod-
ifying a noun, e.g. another noun in the
genitive case; "ad-verbal" adverb
means both traditional adverbs such
as *yesterday*, *quickly* and *in the
street* and any expressions modifying
a verb, e.g. a noun in the accusative
case. "Verb" means both traditional
verbs and expressions consisting of
the verb *be* plus noun or adjective.

Having dealt with the generation of
words, Saumjan turns to the genera-
tion of sentences, which are defined
as units consisting of two sub-
phrases, one representing the epi-
semion α (noun phrase), the other
the episeimon $\alpha\beta$ (verb phrase). The
applicational model is so powerful
that it can generate the formulae
interpretable as *John wrote the letter*
and *The letter was written by John*
without using transformations. How-
ever, since it is desirable for the con-
nexion between such pairs of sen-
tences to be shown explicitly, Saum-
jan adds a fourth generator, which
he calls the "transformational field
generator".

He criticizes Chomsky for simply
giving lists of unconnected transfor-
mations, and himself devises a
generator producing sets of transfor-
mations. Graphs are drawn with the
five relators arranged in a column
down the left-hand side and the for-
mulae derived by applying each of the re-
lators at the side of the graph to that
particular member. Various ways
are then explained for moving from
column to column across the graph,
selecting one expression from each
column, in order to derive a set of
new formulae.

Saumjan foresees two important
ways of using the graphs and the
formulae they generate. The first
concerns the measurement of gram-
matical synonymy. Given an initial
formula and the set of formulae
derivable from it, he claims that you
can measure grammatical synonymy
by the number of expressions which
any two of the derived formulae
have in common. The second use is
in typological studies: given an
initial formula and the set of for-
mulae derivable from it, one can com-
pare two languages according to
which of the derived formulae are
interpretable in both languages and
which only in one or other of the
languages.

Saumjan's theory is above all an
impressive piece of synthesis. The

Neuerscheinungen des
Akademie-Verlages

Zum HEINRICH-
HEINE-JAHR

HEINRICH
HEINE

Sakularausgabe

Herausgegeben von den Nationa-
len Forschungs- und Gedenk-
stätten der klassischen deutschen
Literatur in Weimar und dem
Centre National de la Recherche
Scientifique in Paris.

Band 8:

Über Deutschland
1833-1836

Kunst und Philosophie
Bearbeitet von Renate Francke
1972. Etwa 250 Seiten—gr. 8°—
Leinen 21,50 M
Bestell-Nr. 751 976 6 (3057/8)

Band 22:

Briefe 1842-1849

Bearbeitet von Dr. Fritz H.
Eisner
1972. 328 Seiten—gr. 8°—Leinen
28,- M
Bestell-Nr. 751 977 4 (3057/22)

Band 23:

Briefe 1850-1856

Bearbeitet von Dr. Fritz H.
Eisner
1972. 496 Seiten—gr. 8°—Leinen
42,- M
Bestell-Nr. 751 978 2 (3057/23)

Lieferbar

Band 5:

Reisebilder I
1824-1828

Bearbeitet von Dr. Karl Wolf-
gang Becker
1970. 214 Seiten—gr. 8°—Leinen
18,50 M
Bestell-Nr. 751 724 2 (3057/5)

Band 7:

Über Frankreich
1831-1837

Berichte über Kunst und Politik
Bearbeitet von Dr. Fritz Mende
1970. 316 Seiten—gr. 8°—Leinen
27,- M
Bestell-Nr. 751 725 0 (3057/7)

Band 20:

Briefe 1815-1831

Bearbeitet von Dr. Fritz H.
Eisner
1970. 445 Seiten—gr. 8°—Leinen
38,- M
Bestell-Nr. 751 726 9 (3057/20)

Band 21:

Briefe 1831-1841

Bearbeitet von Dr. Fritz H.
Eisner
1970. 436 Seiten—gr. 8°—Leinen
37,- M
Bestell-Nr. 751 727 7 (3057/21)

Heinrich Heine

Chronik seines
Lebens und Werkes

Von Dr. Fritz Mende
1970. XIII, 418 Seiten—1 Abb.
—gr. 8°—Leinen 15,- M
Bestell-Nr. 751 733 0 (5747)

Bestellungen durch eine Buch-
handlung erbitten



AKADEMIE
VERLAG
BERLIN

Deutsche
Demokratische
Republik



NINE LIES ABOUT AMERICA

Arnold Beichman

The most controversial book of the year. "Important... brilliant... witty... entertaining." 9 Oct. £2.95

THE GREATNESS OF FLAUBERT

Maurice Nadeau

Translated by Barbara Bray. A famous French writer's definitive study. Winner of the Paris Critics' Prize. 9 Oct. £2.95

THE WESTERN MARXISTS

Neil McInnes

A cool, comprehensive, and path-breaking analysis. 23 Oct. £2.95

HISTORY OF HOLY RUSSIA

Gustave Dore

The first English edition, with 500 drawings. "Fascinating and funny." 9 Oct. (Newsweek) £4.95

OUT OF THE RUINS OF EUROPE

Walter Laqueur

A major historian ranges from Germany to Russia, from New York to Jerusalem. 23 Oct. £4.95

THE FALL OF THE AMERICAN UNIVERSITY

Adam B. Ulam

A calm, dispassionate look at the years of revolt on the campus. 14 Nov. £2.75

ISLAM IN HISTORY

Bernard Lewis

IDEAS, MEN AND EVENTS
IN THE MIDDLE EAST

A famous scholar sheds new light on life-and-death issues. 14 Nov. £5.00

**Alcove
Press**

59 St Martin's Lane
London WC2N 4JS
Tel: 01-836 4194

operation of application itself he has adopted from Curry and Feys; the structure of the "transformational field generator" is taken from the field of graph theory; and the central syntactic notions—that the basic units are "sentence" and "noun" and that a verb is something which combines with a noun to yield a sentence—are common to "categorical grammars" originating in the work of the Polish logician Ajdukiewicz. Saumjan, of course, acknowledges all these sources.

Although the applicational model may be internally consistent, the syntactic notions on which it is based are open to objections which go to the heart of the matter: the relation system. This rests on three basic categories: "sentence", "noun phrase" and "verb phrase", and three further categories based on the relation of modification: "modifier of a noun phrase", "modifier of a verb phrase", "modifier of a modifier of a noun phrase". But Saumjan does not, first of all, define the relation of modification. Secondly, the episemion interpreted as "modifier of a noun phrase" is represented by a semion interpreted as "adjective", but adjectives modify nouns, not noun phrases. (The same objection also goes for the category "modifier of a verb phrase".) Thirdly, the category "modifier of a verb phrase" is unsatisfactory because it obscures the crucial distinction between morphs which function as the object of a verb and those which function as adverbs, i.e. as adjuncts of time, place, and so on. Furthermore, in a sentence like *John repaired the car at night*, the verb but *at night* modifies the whole sentence *John repaired the car*; witness the sentence *The repairing of the car by John took place at night*. Fourthly, like the units of the tagmemists, Saumjan's categories are a combination of form and function, each category having a basic syntactic function.

Indeed, the main defect in Saumjan's model is that there is no concept of "deep structure" as understood in Western generative grammar. This qualification is important because Saumjan claims that in his model deep structure and surface structure are indeed distinguished. There is, however, a crucial difference between the two notions of deep structure. In Saumjan's deep structure formulae are generated which are then assigned interpretations in the surface structure, the two levels being joined by "correspondence rules". The abstractness of the deep structure is shown by the fact that the formulae may be interpreted as either phonological or syntactic units.

Unfortunately, this is a jejune sort of abstractness, because the syntactic notions captured in the formulae have to do simply with surface structure, and for the notion of "deep structure" to be fruitful we need not only to have formulae which can be interpreted as different sorts of objects but also to realize that the objects under investigation may have a deep structure different from their surface structure. It is precisely this realization, leading to a systematic study of deep structure, which has made generative grammar so fruitful in the past fifteen years. (The notion that abstract linguistic units are realized by or associated with concrete elements is not peculiar to generative grammar, nor even to modern linguistics, but it is true to say that it is within the framework of generative grammar that deep structure and the relations between deep and surface structures have been most thoroughly and rigorously investigated.)

A particularly striking illustration of the superficial nature of Saumjan's syntactic categories is his treatment of possessive constructions, compared with that in certain versions of the generative model. In the phrase *dom Ivana* (house-of-Ivan), *Ivana* is the genitive of *Ivan* and is classified by Saumjan as the modifier of a noun phrase, which classification is correct but unhelpful. Much more revealing is the approach which derives *Ivana* from an underlying locative construction.

The genitive case in Russian, in combination with the prepositions *u* (at) and *okolo* (about, near), expresses "place at which"; the English sentence *Ivan has a car* is translated into Russian as *U Ivana mashina* (At-Ivan-car), the phrase *u Ivana* being parallel with overt locative phrases like *u reki* (at-river). *u Ivana* is interpreted as expressing "place at which", and if the structure of a sentence like *Dom Ivana derevnyj* is derived from a deep structure which may be glossed in English as "House (house wooden) at Ivan", then the occurrence of genitive case-forms in possessive constructions can be explained instead of being treated as an accident. The explanation is that possessive constructions derive from locative constructions and that such locatives are realized in the surface structure as the preposition *u* followed by a noun in the genitive case, unless the locative construction is embedded in another structure, in which case the locative is realized only as a noun in the genitive case, without a preposition. Insights such as these cannot be expressed by the applicational model as it stands at present.

But however faulty his syntactic notions, Saumjan takes an extremely broad view of the study of language. In a short section on the correlation of language and thought he takes up Reichenbach's point that human beings can conceive a situation as either an event or a thing (Reichenbach uses as an example the sentences "George VI was crowned in Westminster Abbey" and "The coronation of George VI took place in Westminster Abbey") and claims that in the applicational model he has captured this property of the human mind by allowing different relations to be applied to any "root". In the same section he claims that the applicational model also captures the notion expressed in Milha, Pribram and Galanter's book *The Plans and Structure of Behaviour* that a plan of behaviour is any hierarchically structured process in an organism capable of controlling the order in which a sequence of operations is to be carried out.

Saumjan's applicational model is not only typical of Soviet theoretical linguistics, it is the most fully worked-out and most widely-used model in the Soviet Union. Indeed, it has influenced a number of linguists elsewhere in Eastern Europe, although the principal linguistic centres there, Prague and East Berlin, are now developing their own versions of the Chomskian model. There are, of course, many theoretical linguists other than Saumjan working in the Soviet Union, but they are much better at compiling information than acquiring insights.

Some of these linguists have, however, made extremely valuable contributions to our understanding of Russian, especially in the area of the thematic structure of sentences. Among the leading scholars in this field are V. A. Belosjupkova and I. I. Kovtunova, who contributed to the latest Academy Grammar, and O. A. Lapleva. But it is a great pity that they have not been able to describe their findings in terms of a system such as that of M. A. K. Halliday for example, and a pity too that other areas of Russian syntax have not been investigated by linguists of similar calibre.

Much of the blame for all this lies with the suppression of free linguistic thought in the days of Stalin and with the continuing isolation of Soviet linguistics from current international debate. But Saumjan deserves the greatest respect for having introduced abstract, theoretical linguistics into the Soviet Union in the most difficult circumstances and for having defended his position against severe attacks from the linguistic establishment there. It should be emphasized, finally, that in the Soviet Union there are many talented linguists, sensitive to the subtleties of natural language and very competent in logic and mathematics. They have come a long way in the past fifteen years and there is no doubt in the reviewer's mind that one day they will astonish the world of linguistics.

Family dramas

MARCEL JOUHANDEAU

Azuil
107pp. 13fr.

Aux cent actes divers

Journaliers XVI: février, mars, avril, 1964
142pp. 15fr.

Géomètres

Journaliers XVII: mai-août, 1964
150pp. 15fr.

Lettres d'une mère à son fils

602pp. 42fr.

Paris: Gallimard.

Marcel Jouhandeau has told us more than once in "Journaliers" that the family's demands make continual book publication imperative. Publication and productivity are not entirely synonymous. Although these four books were all published during the eight months from September, 1971, to May, 1972, composition took place much earlier and was not confined to "Journaliers". *Azuil* is a *réflet* or, more exactly, a fantasy written in 1927—one year after the appearance of *Monsieur Godeau marié*. It is interesting and readable like nearly everything Marcel Jouhandeau has written, but it is in no sense one of his major works, which explains the forty-five year delay in publication. Some of his perennial themes are there and the two protagonists seem to reflect two sides of his own personality.

The two latest instalments of



The British Government Publishers

Once again HMSO is at Frankfurt and would be pleased to see you. Number 9289, Halle 5, when you visit the Book Fair. New titles on display include:

| | |
|---|-------|
| The Human Environment The British View | £1.20 |
| New Life in Old Towns | £3.25 |
| Devonshire Hunting Tapestries | £7.50 |
| New Thinking in School Geography | 60p |
| Training of British Managers A Study of Need and Demand | £1 |
| Yearbook of the Commonwealth 1972 | £5.50 |
| The Cleveland Way Long Distance Footpath Guide | £1.80 |
| Pollution: Nuisance or Necessity? | £1 |
| The Youth Service and Similar Provision for Young People | £3 |
| The Prime Ministers' Papers W. E. Gladstone Vol 1: Autobiographical | £4 |
| Conifers in the British Isles | £2.35 |
| Code of Practice for Reducing Exposure of Employed Persons to Noise | £3.10 |

If you cannot come along to see us but would like to know about our services, to receive a copy of our special Overseas Catalogue, or to have the name and address of our local agent, please send a postcard to the Stationery Office, P6A(626), Atlantic House, Holborn Viaduct, London, W1N, England.

In the Summer 1972 Number
George Steiner: "After the Book"

With four replies to Dr. Steiner's Ferguson Lecture
Dr. Gordon Greene: "Origins of Polyphonic Music: A Visible Language"
Dr. T. H. Ohlgren: "Visual Language in the Old English Caedmon's Genesis"

Special introductory offer for this number only:
Send £1 to Mackay, Lordswood, Chatham, England; or \$2.50 to Mackay, Cleveland, Ohio USA 44106. Payment in other currencies available.

Subscriptions £4.60 or \$11.00 a year. Bank copies available.
VISIBLE LANGUAGE/The Journal for Research
on the Visual Media of Language Expression

Published quarterly since January 1967

UNITED STATES

A vita nuova for the Captain

The Papers of Ulysses S. Grant
by John Y. Simon

Volume 4: January 8-March 31,
1865

Carbondale, Illinois: South-
western University Press. \$15.

Fourth volume of the Grant Papers illustrates the switchback of Grant's achievement and reputation. At the beginning, Simpson Grant is basking in the glory of his victory at Fort Henry and Fort Donelson. The most colorful of the two forays with the large haul of Rebel prisoners was one of the few genuine victories at the beginning of the war. There is some justice in the fact that the surrender of the Confederate troops represented the first victory in American history in which the number of captives was as great as the number of the victors, although the victory was decisive at Saratoga or Yorktown as barren as Jackson's at New Orleans. Still, it was a very great change from the earlier of Captain Grant who had been a series of failures and setbacks, a professional soldier.

His evaluation in his triumph over the modern reader as a great man, but it was by no means the only one. The Bombastes Furioso triumph of General Pope in the turning of the tide for the Union. He becomes a Major of Volunteers; the public War Department, including

the new Secretary, Stanton, begin to notice him. But already there are shadows on his new-found glory, for there are many stories of his drinking habits and others of his casualness in conducting his official correspondence. We now know how tedious and unfair General Halleck was, but at the time Halleck was thought to be an untested military genius, and Grant was not the kind of general whom a modern staff could effectively protect.

Grant, too, had to deal with the beginnings of the troubles between the Volunteer officers and the West Pointers. We can see that some Volunteers were in fact as useful as some of the West Pointers, but whatever the reason, the future was to be with the latter, and although Grant had made enemies at the Point and in the "Old Army", there was an esprit de corps among the regular army officers which covered up a great many faults and mistakes.

More important, in a sense, is the illumination of the problems involved in turning the civilian United States into a great power, abundantly illustrated in this volume. There was plunder; there was graft; there were personal failures of many kinds. We now know from the experience of both the World Wars that even an army of professional soldiers will have a good many rotten apples in it, and the very amateurish armies at the beginning of the Civil War had an exceptionally high proportion of these inedible fruits. There were, for example, semi-regular troops like the "Jesse Scouts" whose scratch regiment produced a series of increasingly annoying headaches for anyone who had to deal with them. The activities of this

regiment recall less the highly capable of over-ambitions, Jesse Benton than her husband John Charles Fremont. There was the constant intrusion of politics into military affairs, although it must be remembered that Grant gained a great deal by having political friends, not all of whom were as tiresome as Senator Browning. Grant was the victim of a great deal of mendacious slander; he was also the victim of some of the bad habits that had done him so much harm in the Old Army. It is true that on one of the drunken bouts with which he was reproached his inebriation was attributed to "Champagne wine", but whisky was a more serious danger.

There is evidence that Grant already inspired a good deal of confidence and admiration as well as a good deal of apprehension. The reasons for his success may have been as mysterious to his troops as they later were to Henry Adams, but the successes were often real and contrasted with the terror and timidity of General Halleck, who was a soldier of the school of General Mack, although he never suffered a catastrophe as complete as the surrender at Ulm. There was plenty of jealousy in the new troops, among the officers at any rate, and one of the officers who took part in a not very edifying campaign of self-promotion was the future author of *Ben Hur*. There were also the beginnings of the Grant family's perennial problem. There is some evidence here that his sisters were almost as weary as his disagreeable and not conspicuously "ethical" father, who was even then displaying faults for which his son was to pay dearly.

The relationship between Grant and Halleck perhaps delayed his attainment of the rank of national hero, for, pedantic and basically idle, Halleck had little use for such an original as General Grant. We have always to remember that on both sides during the War between the States staff work had to be primitive. The deplorable condition of the telegraph service was a handicap for both the Confederates and the Unionists. The poor state of the roads magnified the impact of vile weather and provided excuses for some incompetent, or worse than incompetent, officers like Captain Salmon S. Main (Salmon, it is to be presumed, is a variant on the name Salmon which his parents had given that ambitious politician, the Secretary of the Treasury).

In addition to incompetence, corruption, and a lack of all military virtues, there are many explanations of the amateurish scramble on both sides at the beginning of the Civil War which came to a height at the great and bloody battle of Shiloh. Although Grant was not innocent as a military politician, he had at this

time no very fixed political principles except the defence of the Union. He was highly critical of the Sanitary Commission and of the Ultra-Abolitionists. The time was far ahead when he would embody the orthodoxy of the Republican Party and be as much a partisan as his favourite protégé, General Philip Sheridan.

The continued rebukes he got from Halleck were not totally undeserved, although it must be remembered that adequate staff organization was very rare even in the great European armies at this time. From the point of view of morale, zeal and versatility, the Union and Confederate troops in 1862 were more valuable than the far better trained units of the armies of the Potomac and of Northern Virginia in 1864, but there is still plenty of evidence of the expense (in more than money) of the unprofessional organization which Grant in some sense had to supplement by his own unshockability.

The famous partnership of Grant and William Tecumseh Sherman is only beginning here, and the later troubles brought about by amateur generals like "Black Jack" Logan were less serious than the troubles brought about, just before Shiloh, by bad staff work, bad discipline, and a general display of the drawbacks of amateur soldiering. Grant was conscious that he was under constant observation, the victim of slander and, indeed, the victim of truth. He could with justification already claim to have done the state some service; he was also to be responsible for some disasters and near-disasters, as in the coming battle of Shiloh (or Pittsburgh Landing).

Since we know that, for all his numerous faults, Grant had his great moments still to come at Vicksburg and in Tennessee, we are perhaps too ready to overlook what must have been an irritating appearance of shyness, even irresponsibility, which, if it did not justify Halleck's aspersions, called on Lincoln's magnanimity and understanding. Grant could write to John Washburne with an affection of well-trained docility which did not quite represent his attitude to Halleck or perhaps even to Stanton. But we can see him here learning his trade, and note the brevity of his letters to his wife and his display of ostentatious modesty when it could really have been said that he had a great deal to be modest about.

The next volume will bring us to one of the great crises in Grant's career. He owed much to people like Rawlins and a good deal to the understanding of the remote president, but there is even so a curious air of imminent disaster, escape from which explains, if it does not justify, some of the disasters of his presidential career.

Coming Quaker

The Papers of Benjamin Franklin
Volume 15: January 1 through
December 31, 1768.
Edited by William B. Willcox and
others.

327pp. Yale University Press. £7.85.

The latest volume of the Franklin Papers has necessarily an interim character. Franklin is about to be a great figure on the British scene and, not long after, to become a great figure of the Western world. But we who know the destiny of Franklin, the equal or at any rate the rival of Voltaire, have to bear in mind that the destiny of this hero of two worlds was not yet fully apparent. He was moving on and up from the important but hardly dazzling role of chief spokesman for the increasingly discontented colonists of British North America and as a leading member of the International of the Enlightenment. But Franklin was still mainly a highly enterprising citizen of Philadelphia and about to be recognized as the most eminent son of Boston.

less a rebel. He was on excellent terms with his eminently loyal son and the cynical might see in father and son figures like Lord Dunsinane and the Master of Ballantrae.

In this period, Franklin was almost as deeply involved in the progress of the Enlightenment as in the politics of London or Philadelphia: the Transit of Venus was an international event as important as the follies of imperial policy and the Republic of Letters as effectively united as the British Empire. The highly civilized behaviour of the French fleet to Captain Cook was still in the future but was predictable, a scientific example of the spirit already displayed at Fontenoy. Great names like Hecuba's remind us of the civilized world that Gibbon inhabited and the affairs of the renovated Philadelphia Philosophical Society are almost or quite as important as the land speculations in the Ohio country. But it is in the coming volumes that the world's Debate will be renewed and "le bon Quaker" will have his revenge.

PAYOT-PARIS
stand n° 8103

SCIENCES HUMAINES

J. Chasseguet-Smirgel
**PSYCHANALYSE
DE L'ART ET DE
LA CRÉATIVITÉ**

Sarah Kofman

**L'ENFANCE
DE L'ART**

**NIETZSCHE
ET LA
MÉTAPHORE**

Dr Bela Grunberger

LE NARCISSISME

Robert Desolite

MARIE-CLOTILDE

Une psychanalyse par
le rêve éveillé dirigé

Christian David

**L'ÉTAT
AMOUREUX**

D. Braunschweig
et M. Fain

EROS ET ANTÉROS

Gérard Mendel

**VERS UNE
ANTHROPOLOGIE
SOCIOPSYCHA-
NALYTIQUE**

**LA RÉVOLTE
CONTRE LE PÈRE**

**LA CRISE
DE GÉNÉRATIONS
POUR
DÉCOLONISER
L'ENFANT**

**UNE NOUVELLE
SÉRIE**

Michel Panoff

MALINOWSKI

Roger Dadoun

GEZA ROHEIM

Claude Girard

ERNEST JONES

Denise Saada

S. NACHT

Ilse Barande

**SANDOR
FERENCZI**

Dr J.G. Lemaire

**LES THÉRAPIES
DU COUPLE**

Collectif

**LA SEXUALITÉ
PERVERSE**

Dr Michel Sapir

**LA FORMATION
PSYCHOLOGIQUE
DU MÉDECIN**

Dr S. Nacht

**GUÉRIR
AVEC FREUD**

L. Chertok

**NAISSANCE DU
PSYCHANALYSTE**

Catalogue sur demande aux
Editions Payot, service T.L.S.

106, Boulevard Saint-Germain,
Paris 6^e

Books received

Anthologies

THOMAS, FRANK. *Law Will and Testament*. 134pp. Newton Abbott: David and Charles. £1.95.

That second-best bed is here, of course. But so, too, are the dying wishes of George Orwell. In short, Frank Thomas has put together a medley of items from both ancient and modern, famous, historic and odd. The contents are often curious but the book is better approached as a miscellany than as a readable whole.

Anthropology

SATTA, ABDOU. *In the Syrian Shadows*. 349pp. Dacca: Saqib Brothers. Rs 20.

This must be one of the first books to be published in newly independent Bangladesh. The author, as he frankly acknowledges, is no trained anthropologist; but he has carefully studied the considerable literature dealing with the tribal peoples, and has used this information as a background for his personal observations. Moving as he has done among Orans, Santals, Rajbansis, Khasis, Manipuris, Garos, Hajongs, Maghs, Murangs, Tipras, Pankhs, Banjongs, Shendus and Chakmas, he has noted with sympathetic interest their legends, customs and languages, and the extent to which their original cultures have been modified by contact with more advanced races. His wide tolerance, his reluctance to condemn "strange and unusual" practices, and his keen delight in folklore and legends auger well for the future of these peoples under the new government. The photographs, mostly by the author, are well selected but poorly reproduced. There are some very serviceable sketch-maps showing tribal distribution.

Biography and Memoirs

CANNING, JOHN (Editor). *100 Great Modern Lives*. 640pp. Souvenir Press. £2.25.

A useful reference-book for those who require something more detailed than biographical dictionaries provide but still short of a full-length biography. The selected hundred include men and women distinguished in literature and the arts as well as in war, politics and exploration. Except for the caveat that the word "great" has here no reference to moral stature one would have been surprised to find Hitler in this company. Many writers have contributed; it was perhaps to be expected that a task which Aubrey, Fuller, Anthony Wood and their like undertook single-handed should nowadays be performed by a consortium.

Botany

JOHNSON, THOMAS. *Botanical Journeys in Kent and Hampshire*. Facsimile edition. Edited by J.S.L. Gilmore. 167pp. including unnumbered plates. Pittsburgh, Pennsylvania: The Hunt Botanical Library. Distributed by Wheldon and Wesley, Codicote, Hitchin, Herts. £5.25.

Thomas Johnson, royalist, apothecary and physician, familiar as editor of the 1633 edition of Gerard's *Herball*, was also the author of two early botanical accounts of journeys with friends in Kent, *Her Plantarum* (1629), and on Hampshire Heath, *Descriptio Itineris Plantarum* (1632). Written originally in Latin, as befitted an apothecary, they are now reprinted, with an English translation by the late Canon Raven. A fascinating account of the hazards and pleasures of travel in the seventeenth century forms a background to the interesting record of the plants.

Though it has not always been easy to identify accurately the species which Johnson meant to record in

the *Her*, Francis Rose considers that the flora does not differ materially from that of today in the parts that have remained unurbanized. Professor P. W. Richards writes of the plants on Hampstead Heath, with enthusiasm for the remarkable number that have survived, despite the heavy toll of the last quarter of the nineteenth century with wear and tear and atmospheric pollution. Editorial notes on Johnson's biography and bibliographical notes on the original volumes, together with maps and explanatory notes by a number of contributors, complete a delightful and most informative compilation.

Classics

ARISTOTLE. *De Partibus Animalium I and De Generatione Animalium I* with passages from II. 1-3. Translated with notes by D. M. Balme. 173pp. Clarendon Press: Oxford University Press. £3.50 (paperback, £1.75).

The latest addition to the Clarendon Aristotle series shows two complementary sides of Aristotle's biology: in *De Partibus Animalium I* a philosophical discussion of principles, and in *De Generatione Animalium I* a morphological analysis applied to reproduction and embryology. The translation and notes maintain the high level of the series, and, as Aristotle claimed, the treatise deals with matter and methods which have relevance for the "educated man" as well as for the specialist. Of particular interest is the introduction to the fifth chapter of *De Partibus Animalium*, not only as a justification of the importance and fascination of zoology even when studying the less-valued animals and the more distasteful details of their natural composition ("for in all natural things there is something wonderful"), but as a rare specimen of that *humor orationis aureum* which characterized Aristotle's popular writings, not one of which survives complete.

Collecting

QUARMY, ERNEST. *Banknotes and Banking in the Isle of Man 1788-1970*. A Guide for Historians and Collectors. 124pp. Spink and Son. £2.75.

The collection of obsolete banknotes in the Isle of Man must be a hobby of limited appeal, but for the cognoscenti this illustrated guide to the notes issued there since the 1780s should meet all requirements. Beginning with the earliest notes of the Isle of Man Bank, the issues of each bank doing business in the island are described and wherever possible reproduced. The various paper currencies used in the interregnum camps in 1939-45 are included, although not official bank issues.

Exploration

SYME, RONALD. *The Travels of Captain Cook*. Photographs by Werner Forman. 179pp including 102 plates. Michael Joseph. £4.50.

Quotations from Cook's own journals provide the framework for this re-freshing survey of his voyages of 1768-80. Good teamwork by Ronald Syme and Werner Forman offers the illusion of sharing in the immediacy of discovery. The results, with Cook's own phrases skillfully used as captions, evoke the freshness not only of Cook's observation but also, in many cases, that of his draughtsmen. Here, for instance, is a Tahitian chief's mourning dress from the British Museum, vividly recalling the unknown Endeavour artist's excited sketch; and the image of a Hawaiian war god, of feathered basketwork, with polished dog's teeth and eyes of mother-of-pearl—the inspiration, no doubt, of Webber's god Ku. Here are the coasts and straits, the island and mountains, which Cook described, and some of the "trees, shrubs and plants, which gave sufficient employment to our botanists". Two hundred years now distant to us from Cook, but we can still be grateful to cartographer and narrator for offering such a stimulus.

History

HENSTIR, J. and SMITH, ALAN. *Great Western Railway*. 168pp. Edward Arnold. £2.10 (paperback, £1.05).

Elizabethan England is viewed through the eyes of those who lived in it. The passages, generally fairly short and accompanied by explanatory notes, have been chosen to build up a picture of the period in the home and school, in the church and in the government. These contemporary witnesses number some eighty, selected from the mass of source material open to a student of that age. Among them are familiar voices: Harrison, Sir Thomas Smith, Camden, Burghley, Raleigh, but the two editors have turned also to the statutes, letters and various series of printed documents. The book appears in the "Documents of Modern History" series.

PETERS, MAURICE. *Henry VIII and his Six Wives*. 222pp. Hale. £1.80.

With a slight shudder the reader opens yet another book, an obvious lightweight, about Henry VIII and those wives. The picture on the dust cover of Keith Michell as the king, and a note in small type referring to the screen play, hint at the *raison d'être*. The style is in the tradition of the historical novel rather than of the serious study, but the period setting of the king's successive matrimonial experiments is faithfully sketched in.

Librarianship

WHEATLEY, R. F. *Indexing for Editors*. 145pp. British Records Association. £1.50.

Many books on indexing in general are in print, but R. F. Wheatley, an Assistant Keeper of Public Records, confines himself to the special case of indexing record publications. Methods have improved greatly, as everyone knows who has been exasperated by the haphazard indexes of many older works; but there is still a lack of uniformity and editors will do well to familiarize themselves with and apply the methods and principles here recommended. For it is clear that "a record publication is only as good as its index". The book discusses both the general lines to be followed and also the more technical aspects of the subject.

Photography

BERG, LISA. *Look at Kids*. 144pp. Penguin. Paperback. 50p.

Good photographs interwoven with essays and anecdotes by the author, who is well known as a spokesman for poor urban children. Teachers and others who can identify with her in believing they have a unique understanding of children denied to most others—including most parents—will like it.

Science

NEWTON, ROBERT R. *Medieval Chronicles and the Rotation of the Earth*. 825pp. Johns Hopkins Press (JHEG). £6.75.

A historically naive and unpolished, but scientifically useful, survey of medieval chronicles, undertaken with a view to reducing the costs of operating and using the Transit Navigation Satellite System. The conclusion between chronicles and satellites is more intimate than most historians might imagine. Using dated eclipse records, it proves possible to investigate small secular changes in the lengths of the day and month, with certain consequences for the theory of satellite motion.

Social Studies

BELL, COLIN and NEWBY, HOWARD. *Community Studies*. An Introduction to the Sociology of the Local Community. 262pp. Allen and Unwin. £2.35 (paperback, £1.60).

"Community studies" are not just in particular localities but also of them, in the sense that they make an attempt to understand the interrelationships between different local situations. This introductory review draws upon research in Britain, the United States and elsewhere to come

to some conclusions about both the character of local community in the modern world and the state of the art of studying it. Mainly intended for students, it is business-like and useful.

Transport

GREAT WESTERN RAILWAY, 1835-1915. 180pp. Newton Abbott: David and Charles. Reprints. £2.25.

This book was first reprinted from the Great Western Railway Centenary number of *The Times*. The dust-jacket claims that the old GWR was more than a mere means of transport, it was a way of life: a claim with more than a little merit in it for whereas the company was famous and successful, as *The Times*'s authoritative survey makes very plain, it had the wit to look beyond traffic and profits and spared a thought for the housing, recreation and education of its workpeople. Who, after all, became general manager but Felix Pole, who joined the Great Western as a boy telegraph clerk in 1891? There was an enviable air of efficiency in 1935 about the railway that Brunel built and the way in which *The Times* examined it.

Travel and Topography

HUTTON, S. H. *The West Country*. 352pp. Hale. £3.50.

There is profitable reading here for those who know, or intend to know, the West Country. It is written with a grasp of the region's character and problems, and with an individual approach. Tourism, the author agrees, is necessary to its economy but should not be allowed to transform regional ways of life, for instance the West Country farming pattern which in fact is the best protection of its characteristic scenery. S. H. Hutton is at his best in writing of his region as it is today (the Arthurian legends are too untrivially accepted in his early pages) and the book bears out his profession that he wants visitors really to know the West Country.

PEARCE, HENRIETTA. *The Country of My Heart*. A Local Guide to Dorset. Lawrence. 52pp. Nottinghamshire Local History Council. Paperback. 40p.

The most useful part of Bridget Pugh's booklet comes at the end, several unnoted walks and a drive, with maps. The rest is disappointing: a sub-critical chat about the novels and stories with familiar quotations often left dangling. There is some rather feeble piling-up of information about the originals of Lawrence's characters, none of it new. Some of the pictures of sites on the ground are worthwhile, those from films or plays less so. Since Lawrence's sense of place was so strong and the relation of character to environment in his work so important, there is much to be gained from visiting his country—of which surprisingly much remains. For this a brisk, clear handbook, well illustrated and mapped, would be most useful: the basic information is readily available, but not yet properly put together.

War

ISAACS, KENNETH. *Military Aircraft of Australia 1909-1918*. 190pp. Canberra: Australian War Memorial. \$A6.50.

A set of unusual panels by Harold Freedman depicting the types of aircraft flown by Australian military airmen up to 1971 decorates the war memorial at Canberra. Mr Freedman researched his subject with the utmost care and had Keith Isaacs as his technical adviser. His paintings of the aircraft, grouped in four periods, are fully authentic and most of the coloured plates reproduced in this book will satisfy the taste of the historian as well as the artist. Wing-Commander Isaacs has now set these pictures in full perspective by explaining how they were used. The present volume is the first of four and covers more than fifty types—some home-grown and others of various nationalities. If the crowded canvas of Mr Freedman evokes surprise, here is the explanation of how the Australians took vigorously

to the air and brought it to the Commonwealth in the early 1900s.

Information, please

LESTON, H. T. *British and Foreign Airships*. 160pp. Madras: each.

These two further volumes in the series "Navies of the Sea" follow the same pattern as the first, a general description of the development of airships, a detailed treatment of the various types, and a list of the numerous photographs, remarkably clear and on the text to produce more of an economical reference to naval enthusiasts.

Wine and Food

GORDON, MANUEL H. *Sherry*. 236pp. Cassell's Magazine. £3.50.

This comprehensive guide to sherry and wine-making is a first published in Spanish. It has now been translated into up-to-date to take account of methods and to include production costs and prices. There is also a chapter on the business of some of the sherry houses, though of lesser interest to readers. Although there is a section on sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Sherry and the sherry trade, the author's best-known personality in the trade, is careful to avoid overly explicit references to him and to the past of the industry and figures of other sherry houses.

Moreover there is no more controversial question of sherry wines, one of the sherry districts has been hit. The general editor, M. González Gordon, has supervised Julian Jeffs, who has written more from an outsider's viewpoint, and to entertain as well as to read. However the sherry of greater value to those who are engaged in the wine trade, more technically and more with the subject, will be considered a valuable addition to a country which drinks more than the rest of the world.

Information, please

whereabouts of letters to her in the early 1840s by Emma (Booth) Alderson; an extensive correspondence between the two sisters, from Anne Lee quotes in *Lairds' Legacy*.

Gillian Avery. Charlbury Road, Oxford OX2 9JL.

only a special case of difficulty; author and place. Rodney Needham. College, Oxford.

Kingley, 1820-1900: whereabouts of letters, speeches, travel notes, or any other manuscript material; *Long Henry Kingley*, 1827-92, later letters, or any of the MSS on early English literature, *Sacred Rites*, etc., and by Mary; Charles George

Mary Linckell, the nineteenth-century Whitby writer: letters, and any other information. Cordelia Shump. Harold Villa, Well Close Square, Whitby, York, YO21 2JL.

"Little Boy Lost", by Sir William Rolleston, shown at the Grosvenor Galleries in 1915: information concerning the present owner. Mary M. Lago. Department of English, University of Columbia, Missouri 65201, USA.

George Hemling Mason, 1818-72, English painter who worked in Rome, Staffordshire and London: whereabouts of his works and letters, for a thesis. R. M. Billingham. Faculty of Art and Design, Lanchester Polytechnic, Goford Street, Coventry CV1 5RZ.

Nineteenth-Century Hermit: information concerning the provenance of any "genuine" late eighteenth-century or early nineteenth-century hermit. D. B. Hogue. Muesglos, Llanafan, Cardiganshire.

"Poor Logic": identification, or any information about this early intimate of Samuel Johnson, according to Mrs Desmoulins, who knew him. J. S. Linstig. 2023 Boxwood Drive, Broomall, Pennsylvania 19008, USA.

Thérèse Ribot, French psychologist and scientific popularizer influential in the 1890s: any information, for a possible scholarly article. S. E. G. Curia. Department of Comparative Literary Studies, University of Manchester, Manchester.

Sixteenth-Century Fools: Jack Oates of Oatesborne (Ribby, Lines), Lean Leard (Mansfield, Sherwood), Jack Miller (Evesham and Pershore, Worcs), John of (Christ's) Hospital in ward of Dean Newell, of St Paul's, Henry VIII's fool Will Sommers ("Terrell's Fright" in Shropshire and Herefordshire), and especially a Scottish fool, Jemmy Camber, who perhaps belonged to James V or Lord Darnley: any allusions, for an edition. H. F. Lippincott, Jr. Department of English, USAF Academy, Colorado 80840, USA.

Wedgwood Portrait Medallions: biographical information on the following for whom there are medallions: Alexander Allartree (born c. 1748), Mr and Mrs Benjamin (Leigh) Leitch (c. 1750), H. M. Bright (about 1840), Christina Francis (Queen of Cyprus and Duchess of Sabia), Madame

Deide (about 1775), Matilda Fielding ("da. of Lady Ch. Finch. Died 1815"), Henrietta Finch ("da. of Lady Ch. Finch. Died 1815"), Louis Gervaise (1650),

